

A

PLAIN and COMPENDIOUS
METHOD

Of Teaching

THOROUGH BASS,

After the most Rational Manner.

WITH

Proper RULES for Practice.

THE

EXAMPLES and LESSONS

Curiously Engraved on Copper Plates.

By JOHN FREDERICK LAMPE,
Sometime Student at *HELMSTAD* in *SAXONY*.

L O N D O N :

Printed for J. WILCOX, at *Virgil's* Head over-against the New
Church in the *Strand*.

MDCCXXXVII.



TO THE
HONOURABLE
Colonel *Blathwayt*.

S I R,

NOT to confess to the World how many Obligations I owe you, for your many Favours, and kind Expressions upon all Occasions, and for permitting me to have some Share in your Esteem (an Honour I set the highest Value upon) would be unpardonable Forgetfulness: If the Present I here make you is not

A

as

as great as I could wish it, yet if it should have the good Fortune of your Acceptance and Approbation, who have so elegant a Taste and sound Knowledge of MUSIC, whose natural Disposition of Mind, Strength of Genius, and superior Judgment render you dear to all who have the Happiness of your Acquaintance; I shall not repent me that I have presumed, without Leave, to offer this small Piece to you in so publick a Manner.

Whoever has your Protection must have some Degree of Merit, and need fear no Censure from the knowing Part of the World; as for the others, I am in no Pain about them :
But

DEDICATION. iii

But let the Fate of these Sheets be what it will, I am fure of (what I long wished for) this Opportunity publickly to acknowledge, with what sincere Respect, I am,

S I R,

Your most Obliged

and most Obedient

Humble Servant,

John Frederick Lampe.

IN THE MATTER OF

THE STATE OF NEW YORK
IN SENATE
JANUARY 1, 1891
REPORT
OF THE
COMMISSIONERS OF THE LAND OFFICE

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NEW YORK

1891

John Frederick Lampert

T H E

P R E F A C E.

I *AM* sensible from many Years Practice, that there is nothing more wanted in the Musical Way than plain and intelligible Rules for Thorough Bass, and I have long wished that the best Master of Musick would have undertaken it, and given us the best and plainest Rules, by which Scholars might not be overburthened with Multiplicity of Articles to crowd their Memory, but such only as should be necessary to instruct and convince them; for perhaps it is not altogether accustomed in Musick, as in other Sciences, to teach every Man to be capable of giving a Reason for what he doth, altho' it is to be wished every Performer knew what he was about: For tho' his Ear be never so well tuned for Musick, yet if he knows not the Principles of Thorough Bass, I need not say how much he is at a Loss.

I am apt to doubt where it is a Matter of my own, therefore I only say I know of no Faults that are in the Rules I have here given; but if there is an easier, truer, and more expeditious Way for Masters to teach Scholars, I should be very glad to see it in Print.

'Tis

vi The P R E F A C E.

'Tis true I have formed a Method something peculiar from the Way Masters have generally taught Thorough Bass ; but if my Method is found easier, by which Masters may sooner teach, and the Scholars understand the Grounds of it, I may presume it will be followed, at least, till a better is shewn.

As to the Pieces already in Print, I need not say much, since Masters can make but little, and Scholars no Use of them.

I believe many, who have endeavoured to learn Thorough Bass, will readily confess that they have not been a little puzzled by intricate Rules, only directing them what to play to the Figures $\frac{1}{2}$ &c. without any other Explanation or Reason. Some indeed have gone a little further, and have shewn what Cord those Figures represent, and how to learn something of the Keys ; but I don't find any have given plain Directions and practical Rules built upon the Grounds of Composition, to shew how each Sound in each Key should be accompanied, and why, and I beg Leave to say no Rules for Thorough Bass are of any Value without it.

I have therefore endeavoured (as much as the Time which could be spared from my Business would permit) to give the World something that might be useful for the speedier Knowledge of this material Point,

The P R E F A C E. vii

Point, that by the Method laid down the Scholar may know how to perform his Thorough Bass justly, according to the Modulation of the Parts in Score, and may be able to give a Taste to his Accompaniment, and to humour it according to the Design and Intention of the Composer; to give a Reason for his Proceedings, and be capable of knowing when he is right, or where he is wrong; and this to be done, without being a Work of such long Time before the Scholar comes to a tolerable Knowledge of any Part of it.

The Method I have observed, in the Rules and Directions I have given, so naturally lead from one to the other, that I hope the Master will be eased of some Pains, and the Learners receive greater Satisfaction than hitherto they have done from the Medley of incoherent dark Rules, as yet published.

I don't publish this Piece for the Instruction of those who are already Masters of the Subject, I pretend not their Information, but for the Use and Benefit of Scholars, for which Reason I have made it so intelligible, that I think no one will mistake my Meaning.

I have reduced the Whole into a very narrow Compass, altho' the Subject is of so vast an Extent, that it might well fill a large Volume, to shew a tolerable Part of its Variety; but nevertheless the
Scholar

viii The P R E F A C E.

Scholar will find Variety enough for him to practice in the Lessons I have given, which is all I now aim at; and I have rather endeavoured to make this Piece useful to others, than beneficial to myself, by filling it up with a greater Number of Examples, when a few of each kind saves the Learner both Time and Expence, and gives him an equal Share of Knowledge of the Groundwork.

If I am censured from my plain and familiar Way of Writing, and for Repetition, which some may think useless; let them remember that I write for the Instruction of Scholars, and in such a Case, nothing can be made too plain. If this Answer is not sufficient, let it be those Gentlemen's Satisfaction to write in such a Manner, that few or none can understand them; be it mine always to make what I say intelligible to the meanest Capacity.

If I have made any material Omissions, or Mistakes, the candid, judicious Reader will have the Goodness of Nature to pardon them, with a View that a second Impression will make him amends; as to the Would be-Critics, they ought not to be capable of doing more Harm, than they are of doing Good. Therefore, courteous Reader, I shall detain you no longer, but to heartily wish you all the Benefit that can be hoped from a Work of this Nature.

A PLAIN

A
PLAIN and COMPENDIOUS
METHOD,
OF
Teaching THOROUGH BASS.

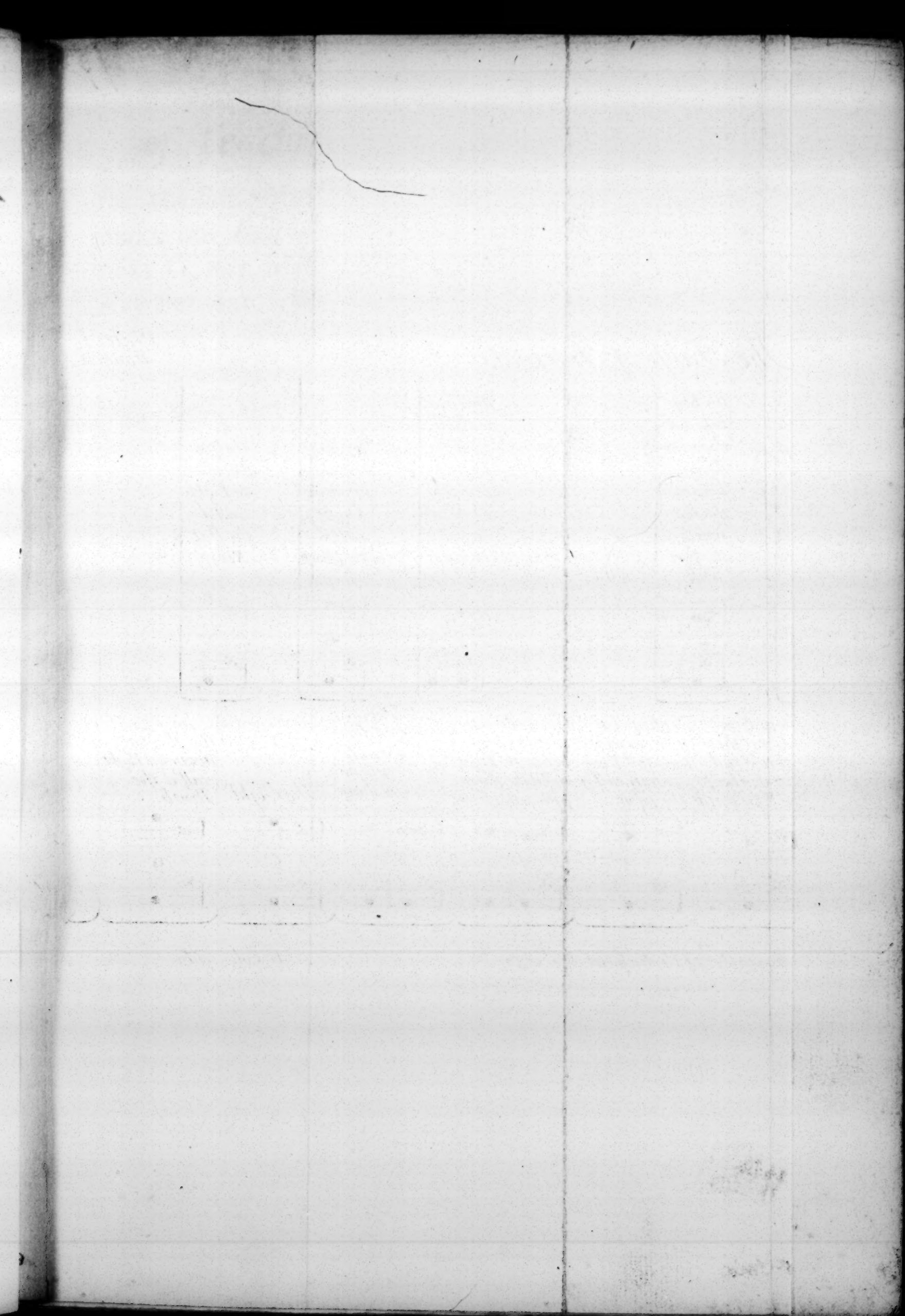
THOROUGH BASS is of that Consequence in *Musick*, that he who is not well acquainted with it, can only play by *Guess*; this being the *Ground-work* upon which all *true Performances* are built, and must be the *Regulator* of the *Performer*, if he intends either to do *Justice* to himself, or the *Piece* he performs; to come to the Knowledge of which the *Scholar* must be first taught the due *Order of Sounds*; for from their due Order the Beauty of *Harmony* arises, each Part having its Stated Course, still keeping close to the first *Regular Order and Method*. Thorough
B Bass

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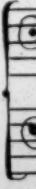
Bass therefore points out this Order, which when well learn'd, the Scholar may easily enter into the Intention of the *Composer*, and readily understand, by seeing the Score, how the Piece should be executed.

THE first Step therefore to be taken, to attain the Knowledge of *Thorough Bass*, is to know the *Degrees* by which to count, always beginning from the *lowest Sound*, and counting upwards; that is from the Left to the Right, *on the Harpsichord*. The Reason of beginning with the lowest is, because it is the *greatest Sound*, and all *higher* (lesser) Sounds, must of Consequence be comprized in it, naturally come after and proceed from it, by *half and full Tones*.

THAT *Scholars* may the easier distinguish and remember *half Tones* from *full Tones*, let it be observed, that wherever there are two *Keys together* on the Harpsichord, and no *Key betwixt*, those two Sounds make the Interval call'd *half a Tone*, and where there is a *Key betwixt*, either a short or a long *Key*, a full *Tone*; so E *natural*, and F *natural*, as the next *Key* above it, make *half a Tone*, because there is no *Key betwixt*, and
for



The Table of Intervals

<p>No Key be twixt, there fore a half Tone, call'd the flat Second.</p> 	<p>Three Keys betwixt, therefore two full Tones, call'd the Sharp third.</p> 	<p>Five Keys betwixt, therefore three full Tones, call'd the Sharp fourth or the flat fifth.</p> 	<p>A full Tone is a half, or three Keys be low the Eight, call'd the flat se venth or Sharp sixth.</p> 	<p>Half a Tone, or the Key below the Eight, call'd the Sharp seventh.</p> 	<p>Half a Tone above the Eight, call'd the flat Ninth.</p> 			
<p>The Bass</p> 	<p>A Key betwixt, therefore a full Tone, call'd the Second.</p> 	<p>Two Keys bet wixt, therefore a full Tone and a half, call'd the Sharp Second, or lesser third.</p> 	<p>Four Keys betwixt, there fore two full Tones is a half, call'd the fourth.</p> 	<p>Six Keys bet wixt, therefore three full Tones is a half, call'd the fifth.</p> 	<p>Two full Tones or Four Keys below the Eight call'd the Sharp fifth or flat sixth.</p> 	<p>A full Tone, or two Keys below the Eight, call'd the Seventh or Extream sharp Sixth.</p> 	<p>The Eight.</p> 	<p>a full abo cal Nin</p> 

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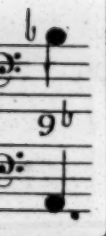
B. Cole sculpsit

of Teaching Thorough Bafs. 11

for the same Reason F *sharp*, and the next G *nat.* make but *half a Tone*; but from F *nat.* to the next G *nat.* make a *full Tone*, because there is a *Key* betwixt. Practice has convinced me, this is the best and most *expeditious Way* of beginning with a *Scholar*, in Order to make him easily *find out*, and remember all the useful *Intervals* in Musick; which *Intervals* are also distinguished by the following Numbers, 2^{d.} 3^{d.} 4^{th.} 5^{th.} 6^{th.} 7^{th.} 8^{th.} 9^{th.} and as they are either *sharp*, or *flat*, greater, or lesser (which has the same Signification) they contain so many *full and half Tones*: Therefore when a Scholar is told that a flat or lesser *Second* consists only of half a Tone, a *Second* of a full Tone, and the *sharp Second* of a full Tone and a half, that the *greater Third* is half a Tone higher then the *lesser*, because there are three *Keys* betwixt, the lesser having but *two*, he may be certain not to mistake one for the other. For Example, should he be asked if the Interval $\left\{ \begin{array}{l} C \text{ sharp,} \\ A \text{ nat.} \end{array} \right\}$ is a *greater* or *lesser Third*, he will immediately find it is a *greater Third*, because it makes two full Tones, or that there are *three Keys* betwixt; the Table of *Intervals*, Plate I. representing the Order of the Keys of a Harp-
B 2 fichord,

Plate .1.
Page: 11.

Half a
Tone above
the Eight,
call'd
the flat
Ninth.



a full Tone
above the Eight
call'd the
Ninth.



the sculp.

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fichord, will further show this, and the Nature of all the other *Intervals* proceeding from the *Bass A nat.*

I HAVE purposely omitted the describing in the Table the Six full Tones, that are included in the *Octave* $\left\{ \begin{array}{c} a \text{ nat.} \\ | \\ A \text{ nat.} \end{array} \right\}$ because it is much easier for *Scholars* to find out the *Eighth* Note, a *nat.* by noting, that it is like *A nat.* its *Bass* Note, the uppermost of the two long *Keys*, which are between the three short *Keys*; and it is easier also to find the *G sharp*, or higher Sound of the *sharp Seventh* $\left\{ \begin{array}{c} G \text{ sharp,} \\ | \\ A \text{ nat.} \end{array} \right\}$ by the Description of its being *half a Tone*, or the *Key* below the *Eighth* Note a *nat.* than by saying: it is five Tones and a half, and that there are Ten *Keys* betwixt; and therefore the other remote *Intervals* in the Table are described this way, either so many *Keys* above or below the eighth Note.

THE *Scholar*, following this Method, will be easily able to know any *Interval* from any given *Bass Sound*, and to give a Reason for it.

THERE

of Teaching Thorough Bass 13

THERE not being the Difference of *half a Tone*, between the *Sharp Second* and the flat *Third*, they are founded by the same *Key* on the Harp-fichord, and so is the *Sharp Fourth*, and the Flat *Fifth* for the same Reason, as well as the *Sharp Fifth* and Flat *Sixth*, the *Sharp Sixth* and the Flat *Seventh*, the extream *Sharp Sixth* and the *Seventh*. But the *Scholar* by the Example in *Notes* will find, that they are differently placed upon the *Lines* and *Spaces*, and called by different *Letters*, as may be seen in the foregoing *Table*, and they are of different *Nature* and *Engagement* with the other Parts sounding with them, and the different *Accompaniment* is shewn in the *Lessons* herein after given.

THUS having directed the *Scholar* how to distinguish each *Interval*, I shall proceed to shew, how those *Intervals* are to be sounded, what those *Sounds* make, and what they are called.

IN the first Place it is to be observed, that the *Interval* of the greater or lesser Third, and that of the Fifth (*not the sharp or flat Fifth*) produce a
perfect

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perfect *Harmony*, and is called a *Common Cord*, as

$$\left\{ \begin{array}{c} E \text{ nat.} \\ | \\ C \text{ nat.} \\ | \\ A \text{ nat.} \end{array} \right\}$$

make a *Common Cord* with a flat Third,

and is therefore called a flat Cord, and $\left\{ \begin{array}{c} E \text{ nat.} \\ | \\ C \text{ sharp.} \\ | \\ A \text{ nat.} \end{array} \right\}$ make

a *Common Cord* with a greater Third, and therefore called a *Sharp Cord*.

By this may be seen, what is called a *natural Third* is from the uppermost of the two Sounds being a *natural Sound* (or long Key) which must be either greater or lesser, that is to say, either *Sharp* or *Flat*. Now let it be remember'd, that all the *natural Sounds* (or long *Keys*) on the Harp-fichord, must have a long *Key*, to make a *Fifth*, except B *nat.* or C *flat*, which have a short *Key*

to make a *Fifth*, viz. $\left\{ \begin{array}{c} F \text{ sharp.} \\ | \\ B \text{ nat.} \end{array} \right\}$ $\left\{ \begin{array}{c} G \text{ flat.} \\ | \\ C \text{ flat.} \end{array} \right\}$ and all *short*

Keys must have a *short Key* to make a *Fifth*, except the A *sharp*, or B *flat*, which have a *long*

Key to make a *Fifth*, as $\left\{ \begin{array}{c} E \text{ sharp.} \\ | \\ A \text{ sharp.} \end{array} \right\}$ $\left\{ \begin{array}{c} F \text{ nat.} \\ | \\ B \text{ flat.} \end{array} \right\}$

If this be well minded, the *Scholar* will not fall into the *usual Mistakes* of taking F *nat.* to B *nat.* instead of F *sharp*, to make a *Fifth*, but by
this

Ex. 1.

Plate 2.
Page 15.

Note 1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th which is 2nd note from 1st as first

a 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

Bass

Double Bass

Ex. 11.

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

a 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

Bass

Double Bass

Ex. III.

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

a 2nd 3rd 4th 5th 6th 7th 8th 9th 10th

Bass

Double Bass

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B. Cole sculp.

of Teaching Thorough Bass. 15

this means be well acquainted with what makes *Fifths* throughout the Harpsichord.

To prevent Perplexity, and that one Thing may not be confounded with another, I choose to distinguish by the Word *Note* a single *Sound*, and all *Intervals* by the Words of *Second*, *Third*, *Fourth*, *Fifth*, &c. as in the first Example, *Plate 2*.

THE *Scholar* having now learned, what Notes any Common Cord consists of, and how to find them on all Occasions, he ought to proceed to learn to *double* the Parts in a proper Manner.

THE ground *Note* from which the *Common Cord* receives its Name must be first *doubled*, which Double is made by adding to it the *Eighth Note*, and the *Eighth Note* to this must be added, before the *Fifth Note* ought to be doubled, and the *Fifth Note* doubled once (or its *Eighth Note* taken to it) before the *Third Note* should be doubled (or its *Eighth Note* taken to it) because great Care should be taken, that the Parts, by *too much Doubling*, do not overpower the Bass. The Doubling is left to the Performer to do as he thinks proper, either to make more or fewer Num-
ber

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ber of *Parts* as he finds it most agreeable to the Score, or the *Intention* of the Composer.

T H A T a *Scholar* may know what are the Marks of a *Common Cord*, let him observe the second Example, *Plate 2.*

W H E N no *Sharp* or *Flat* is marked upon the *Line* or within the *Spaces*, after and next to the *Cliff* in the *Bass*, the *Accompaniment* must be made with *all natural* Sounds throughout, and what *Sharp* or *Flat* is marked after and next to the *Cliff* upon the *Lines* or within the *Spaces* in the *Bass*, the *Accompaniment* must be made with the like *Sharp* or *Flat* throughout, except when an accidental *Flat*, *Sharp*, or a *Natural* is marked over the *Bass*, which *then* only accompanies that, over which it stands.

I N the foregoing *Example*, no *Sharp* or *Flat*, is marked upon the *Lines* or within the *Spaces*, the *Bass*-Note in the first Barr requiring the Accompaniment of a *Common Cord*, which are *all natural* Notes, and therefore *not* figured with $\left\{ \begin{smallmatrix} 8 \\ 5 \\ 3 \end{smallmatrix} \right\}$ in the *Thorough Bass*-Part B. for to avoid the
Multi-

of Teaching Thorough Bass. 17

Multiplicity of Figures, which are set over the Thorough Bass Part A.

THE Marks called *Sharp*, *Natural*, or *Flat*, being put over *any Note*, without *any* other Figure, as seen in the second and following Barrs of the *Thorough Bass* Part B. in the foregoing Example, always stand for a *sharp*, *natural*, or *flat Third*, and are the Marks of a *Common Cord*, tho' the 5. or 8. is not figured.

THE *Flat*, the *Natural*, and the *Sharp*, being marked after the Figure 4. upon each *Minum* in the *Bass*, over the *fifth* and *sixth* Barr, shew, that the *Fourth* is play'd instead of the *Third*, during the first *half Part* or time of the *Note*, or first *Crotchet* of the *Minum*, and that the *Common Cord* is heard on the latter half part of the Time of the *Note*, or last *Crotchet* of the *Minum*. The 5. being marked after the 6. over the *Semibreve* in the seventh Barr, shews, that the *Common Cord* of A *nat.* must be play'd in the Time of the *latter* half of the *Semibreve*, but in the *eighth* Barr the *Common Cord* of A *nat.* must be play'd during the Time of the *first* half part of the *Semibreve*; and in the last Barr of the

C

Example,

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Example, the *Ninth* is play'd instead of the *Eighth*. The 8. shews, that the *Common Cord* is play'd in the Time of the *latter* half part of the *Crotchet*. This *Example* being well observed, *Scholars* will not be at a loss to know how to play a *Common Cord*, or any other *Cord* that is marked by two *different* Figures over a Note, the one *succeeding* the other *in due Time*.

THAT *Sound*, that gives the *Cord* the Name, is called the *Natural Bass*, which differs from the *Thorough Bass* in this, that the latter sounds *any* Part or Note of a *Cord as a Bass*, but the Former keeps its place as *Ground-Note* of the *Cord*, as appears by the third Example, *Plate 2*.

IN the third Example the *Thorough-Bass* part founding the *third Note* of the *Cord*, is figured with a 6 over it, and the *Thorough-Bass* part founding the *fifth Note* of the *Cord*, the figures of $\frac{6}{4}$ are placed over it, because the Figures over the *Thorough Bass* are counted from the same, and marked accordingly; Therefore in this Example the a *Nat.* as the eighth Note to the *Natural Bass* A *nat.* is the *sixth Note* to the *Thorough Bass* C *Nat.* and the fourth Note to the *Thorough Bass* E

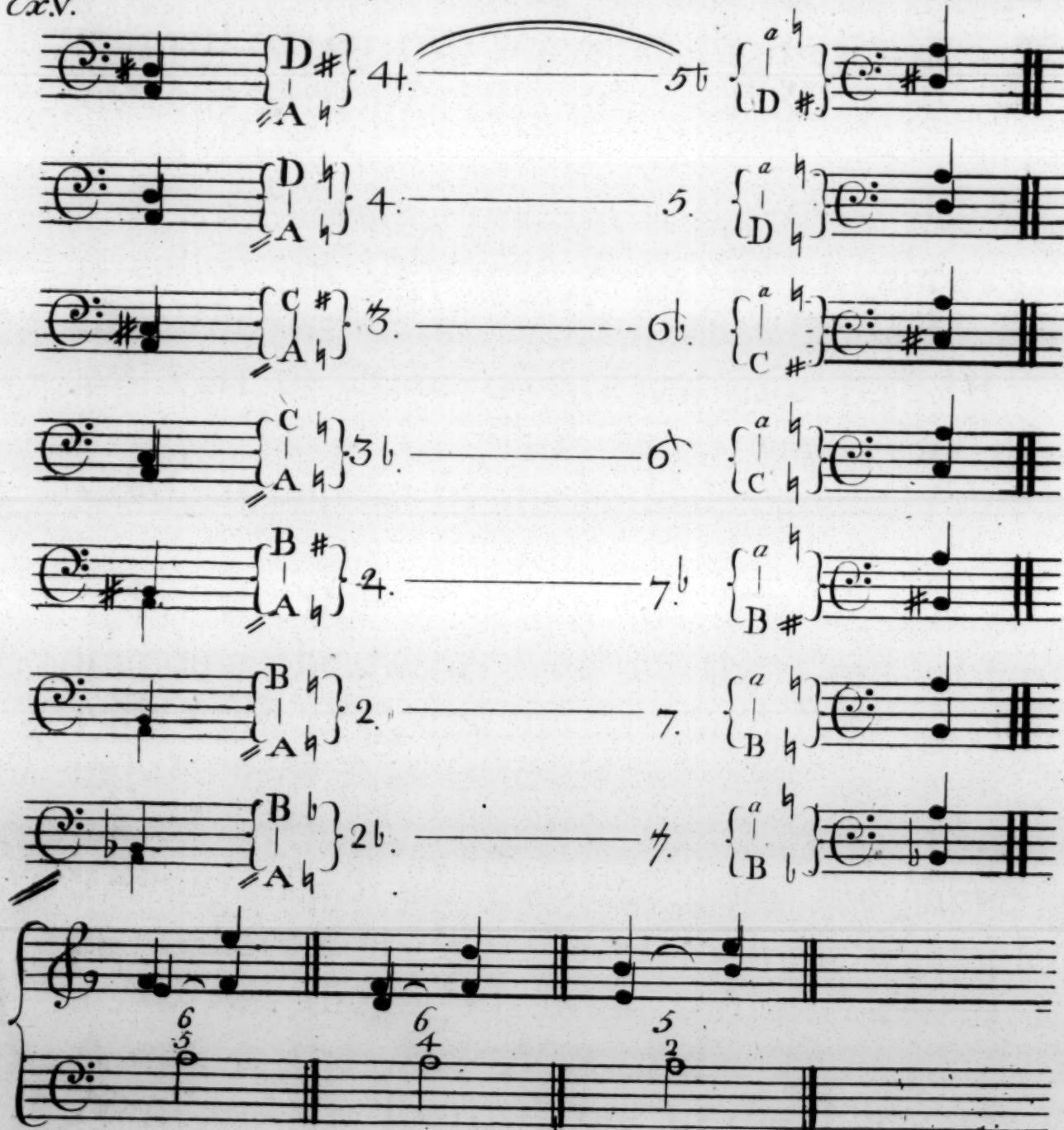


Ex. IV.



Plate 3.
Page 19.

Ex. V.



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B. Cole sculp.

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E *Nat.* The c *Nat.* being the third Note to the natural Bass a *Nat.* is marked by the Six over the E *Nat.* in the *Thorough Bass*, as being the sixth Note to it; altho' the *Thorough Bass Note* proves to be the third or fifth Note of the *Cord*, its eighth Note may be added when a greater Number of Parts, or more than *two or three* Parts, are required to accompany the same.

As the *Thorough Bass* part may sound any *Note* of the *Cord*, so any *upper Part* may do the same, for which Reason a *Common Cord* may be taken *higher or lower*, so that the Fifth, the Eighth, or the third Note may be *uppermost* or first Treble of the Accompaniment, as for Instance in the fourth Example, *Plate 3.*

IT will be very necessary for the *Scholar* to remember that from the *fifth Note* to the *eighth Note* makes the *Interval* of a *Fourth*, but when the *Cord* is taken in its *natural* Order, that is the Parts nearest one another, the *highest* Part having the *highest* Sound of the *Cord*, the fifth Note the uppermost, being *naturally* the highest Sound of the three different Parts of *the Common Cord*, there is no *Interval* of a Fourth perceived, the

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Interval of a greater or leffer Third, being the Uppermost *according* as the Cord is *Flat* or *Sharp*, viz.

$$\text{Leffer Third} \left\{ \begin{array}{c} \text{C nat.} \\ | \\ \text{A nat.} \end{array} \right. - \left. \begin{array}{c} \text{E nat.} \\ | \\ \text{C nat.} \end{array} \right\} \text{Greater Third.} \parallel \text{Greater Third.} \left\{ \begin{array}{c} \text{C sharp.} \\ | \\ \text{A nat.} \end{array} \right. - \left. \begin{array}{c} \text{E nat.} \\ | \\ \text{C sharp.} \end{array} \right\} \text{Leffer Third.}$$

but when the Third or Eighth Note of the *Common Cord* is the uppermost, then from the Fifth to the Eighth Note the *Interval* of a Fourth plainly distinguishes itself, so that the lowest Sound of this Interval in the *higher* Parts is the *Fifth*, and the uppermost the *Eighth* Note of the *Cord*.

NOW in taking the *Intervals* and *Cords* different Ways, there often happens Perplexity, to avoid which take the Fifth Example, *Plate 3.* for a Guide.

THE *Scholar* having been taught the Nature of a *Cord* and how to *double* and vary it, he should now learn how to proceed from one *Cord* to another and properly to *vary* their Harmonies, and to do this, he must learn in what manner Cords are *related* to one another, the sixth Example *Plate 4.* shews what different *Relations* a Cord may have.

THE

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Handwritten musical notation consisting of several staves. The notation includes various notes, rests, and bar lines, though it is very faint and difficult to read. There are some markings that look like chords or specific note values.

Handwritten musical notation on a staff, featuring a series of notes and rests. The notation is somewhat obscured by the texture of the paper and the fading of the ink.

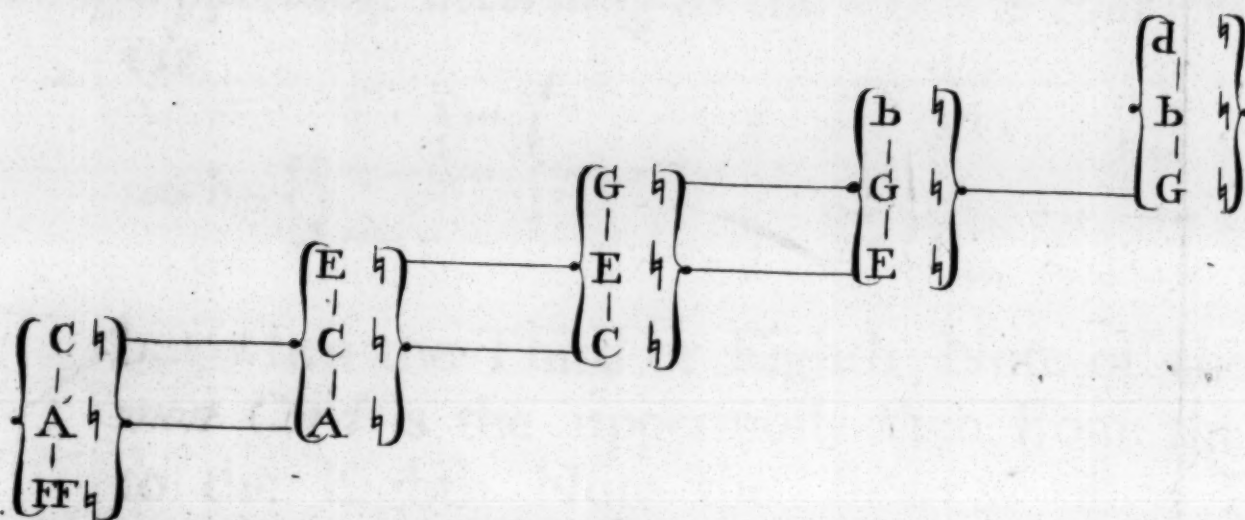
Handwritten musical notation on a staff, showing a sequence of notes and rests. The notation is faint and appears to be a continuation of the piece.

Handwritten musical notation on a staff, with notes and rests. The notation is very light and difficult to discern.

Handwritten musical notation on a staff, including notes and rests. The notation is extremely faint and mostly illegible.

Ex. VI.

Plate. 4.



Ex. VII.



Ex. VIII.



Ex. IX.



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B. Cole sculp.

of Teaching Thorough Bafs. 21

THE *Cord* of $\left\{ \begin{array}{c} g \text{ nat.} \\ e \text{ nat.} \\ c \text{ nat.} \end{array} \right\}$ is related to the *Cord* of $\left\{ \begin{array}{c} c \text{ nat.} \\ a \text{ nat.} \\ f \text{ nat.} \end{array} \right\}$ because *c nat.* is heard as the *Fifth* Note in the *Cord* of *F nat.* the *Cord* of $\left\{ \begin{array}{c} b \text{ nat.} \\ G \text{ nat.} \\ E \text{ nat.} \end{array} \right\}$ is related to the *Cord* of *C nat.* because *E nat.* is the *third* Note to the *C nat.* and the *Cord* of $\left\{ \begin{array}{c} d \text{ nat.} \\ b \text{ nat.} \\ G \text{ nat.} \end{array} \right\}$ is related to the *Cord* of *C nat.* because the *G nat.* is the *fifth* Note in the *Cord* of *C nat.* and in like Manner are all other *Cords* related to one another by *Thirds* or *Fifths*; therefore the *Scholar* must be taught, how to distinguish what the *first and nearest* Relation to a *ground* Note is, which is the *fifth* Note in any *Cord*, so in the foregoing Example the *Cord* of $\left\{ \begin{array}{c} d \text{ nat.} \\ b \text{ nat.} \\ G \text{ nat.} \end{array} \right\}$ is nearest related to the *Cord* of $\left\{ \begin{array}{c} G \text{ nat.} \\ E \text{ nat.} \\ C \text{ nat.} \end{array} \right\}$ because *G nat.* is the *fifth* Note to the *C.* and the *Cord* of $\left\{ \begin{array}{c} g \text{ nat.} \\ e \text{ nat.} \\ c \text{ nat.} \end{array} \right\}$ is nearest related to $\left\{ \begin{array}{c} c \text{ nat.} \\ a \text{ nat.} \\ f \text{ nat.} \end{array} \right\}$ because *c nat.* is the *fifth* Note to *F nat.* I think I need make
no

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no farther Explanation, therefore let him now learn to *move* the *Parts* regularly, when these *relative Cords* succeed one another, and for this Purpose, let him practise the Seventh Example, *Plate 4.*

The *Scholar* ought to use himself to keep to the *holding Note*, which in the four first and last *Barrs* of the Seventh Example I have marked with a *Semibreve*, because it *continues* and *unites* the Harmony of the other *Cord*, and makes the *Parts* move in a regular Manner; and not to make *the highest Parts* sound two or more *different* Eighth or Fifth *Notes* to the higher and lower *Bass*, they always succeeding by Eighths only, and a like Caution ought to be observed in regard to the upper *Parts*, which is not an agreeable Way of proceeding, and ought carefully to be avoided.

THE *Scholar* having proceeded thus far, it is necessary for him to learn the Nature of a *Key* in Musick, and how to know its *relative Cords*, how to *accompany each Note in the Key*, and to know when and how the *Key* is *properly* changed.

ANY *Ground Note* of a *Cord* may be made a *Key Note*, and as the third Note makes the *Cord* either

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either *sharp or flat*, so the third Note to the Key Note makes the *Key* either *sharp or flat*, according as the Third is greater or lesser; and as one Cord is either nearer or more distantly *related* to another, so is one *Key* to another.

There are *Keys* which are called *Natural* or *Original Keys*, and others that are called *Transposed Keys*; the natural or original *Keys* are composed of such *relative* Cords, the Sounds of which are called *Natural* Sounds only, the *transposed* Keys consist of Cords, the Sounds of which are not *all* called *Natural Sounds*, but some of them are mark'd with a *Sharp* or *Flat* before them.

THERE are only six Cords which consist of Sounds distinguished to be all natural, as in Example the Eighth, *Plate 4*. The Ground Notes of these *Cords* formerly were used as natural or original *Key Notes*, only two of which *Keys* are now generally used in Practice, which is the *Key* of *C nat.* and the *Key* of *A nat.* and the Reason why these are so generally used is, because they have the *nearest related Harmonies* for their principal Cords, *viz.* the Cord of the fourth and fifth Note

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Note to the Key Note, and the third Note of either Cord having the same Relation to the third Note in the Cord of the Key, and the fifth Note of either Cord having the same Relation to the fifth Note in the Cord of the Key, as in Example the Ninth, *Plate 4*. Here the Cord of the fourth Note to the Key makes as well a principal *Harmony* to its Key, as the Cord of the *Fifth* Note to the Key, because the *Relation* of the Key and its fourth Cord is of the same Nature as the *Relation* of the fifth Cord to its *Key Cord*.

The *Sounds* of the relative Cords of the before mentioned two *Original* Keys cause the following Order of *full and half Tones*, when they are placed to succeed by Degrees, which is called the *Scale* of the Key, as in Example the Tenth. *Plate 5*. Here the *Scholar* finds that there are *Seven* different natural Sounds in each Scale, the *eighth Note* being of the same Nature as the *Key Note*, and it cannot but be observed, that the Original Key of C *nat.* being a *Sharp Key* (with a greater Third) hath two *half Tones*; the third and fourth Notes to the Key make one half Tone, and the seventh and eighth Note to the *Key* make the other; all the rest make *full Tones*.

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Ex. X.

Two full Tones. a half Tone. Three full Tones. a half Tone.

Key note... 2... 3... 4... 5... 6... 7... 8... or Key note.

Two full Tones a half Tone Two full Tones a half Tone a full Tone

Key note... 8... 7... 6... 5... 4... 3... 2... Key note.

Ex. XI.

a full Tone. a half Tone. Four Full Tones ascending. a half Tone.

Key note... 2... 3... 4... 5... 6... 7... 8... or Key note.

Ex. XII.

Key note... 4... 5... K... 5... 4... K... 4... 5...

Ex. XIII.

K... 3... 4... 5... 6... K... 7... 6... 5... 4...

Ex. XIV.

K... 4... 5... K

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I N the Transposition of any other Sound, making that the *Key Note* with a greater Third, let the *Scholar* practise the doing of it in the same Order as these Sounds are in, ascending and descending, and he will soon find it easy ; but the *Key* of A *nat.* as an original *Flat Key*, has a different Order, the *Second* and *Third* Note to it make one *half Tone*, and the *Fifth* and *Sixth* natural Sounds make the other half Tone ; as may be seen in the tenth Example *Plate 5.* but when it happens that the *sixth* and *seventh* Notes to a Flat Key are sharpned, then the sharp seventh and the eighth Note to the Key make *half a Tone*, as may be seen in the eleventh Example, *Plate 5.*

W H E N the *Scholar* knows the Order of full and half Tones of a *sharp* and a *flat Key*, then he must learn to *accompany* each Note of *each* Key.

How these Sounds of each Key are variously *accompany'd*, the following Lessons shew, which were made purposely for the *Scholars Practice*, and to remind them of their *Relation*, and how they are *situated* ; with which, when they are well acquainted, the various Manner of accompanying
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any *Sounds* will become easy and familiar to them. To make it yet more easy to young Beginners, I have added a brief Explanation of the *Lessons* throughout, as follows (*viz.*)

In the first Lesson.

THE *Key Note*, and the fourth and fifth *Note* to the *Key* are accompanied with their own *Cords*; the fourth and fifth *Note* succeeding the *Key Note*, and being succeeded by the *Key Note*, have their own *Cords*, because they are nearest related to the *Key Note*; the *Return*, that is here made from the fifth *Note* and its *Cord* to the *Key Note*, and its *Cord*, is called the *Close* or *Cadence*, which *Close* or *Ending* in a *flat Key* cannot be made, unless the *third Note* in the fifth *Cord* is sharpened, as may be seen by the *Sharp* being placed over the *Bass Note*, *Plate 12*. But whenever the fourth *Note* immediately succeeds the fifth *Note*, or the fifth *Note* the fourth *Note* to the *Key*, each being accompanied only with their own *Harmony*, as in the twelfth Example, *Plate 5*. In such Case the *Scholar* must move the *higher Parts* contrary to the Motion of the *Bass*, otherwise the Effect would be harsh and disagreeable, or the
Parts

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Parts want *Variety*; and this Method must be observed in the Management of *all those* common *Cords*, whose Ground Notes make the *Intervals* of Seconds, whose Harmony *immediately* succeed one the other, as in the thirteenth Example *Plate 5*. And the *Scholar* should observe, that when the fourth Note in the *Flat Key*, or its *Cord* is succeeded with that of the *fifth Note*, the third Note in the *fourth Cord* is often sharpened to *ascend* from that to the sharp-end Third Note in the fifth Cord, to make a full Tone, as in the fourteenth Example *Plate 5*.

In the second Lesson.

THE third Note to the *Key* succeeding the *Key Note*, and being succeeded by that of the *fourth Note*, is accompanied with the *Cord* of the *Key Note*, because of its being the third Note in that Cord; and in like Manner the *sixth Note* to the *Key* being preceeded by that of the *fourth Note*, and succeeded by that of the *fifth Note*, is figured with the *lesser Sixth*, and therefore accompanied with the *Cord* of the fourth Note to the *Key*, as being the third Note in the fourth *Cord*; the *second Note to the Key* being preceeded by that of the *fifth Note*, and succeeded by

D 2

that

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that of the *seventh Note* to the Key, is accompanied with the Cord of the fifth Note to the Key, as being the fifth Note in that *Cord*; the *seventh Note* to the Key being preceeded by the *second*, and succeeded by the *Fifth Note* of the Key, is accompanied with the *Cord* of the fifth Note to the Key, as being the third Note in that Cord. Thus all the Sounds belonging to a Key are accompanied with the three *principal Harmonies* of the Key.

In the third Lesson.

THE second *Crotchet* in the first Barr is accompanied with its own *Cord*, having the *greater Third* with the *Seventh*; the *Seventh* being added to a *sharp Cord* changes the Cord from a *Key Cord* to a *Fifth Cord*, and the *third Crotchet* in the first Barr now becomes a *Key Note* itself to the foregoing Note; a *Seventh* being added to the Cord of the fourth *Crotchet* in the first Barr, makes that also a *Fifth Cord* to the following *Key Note* or the first *Crotchet* in the second Barr; and the *Seventh* being added to a Cord with a *greater Third*, has the same Effect throughout the Lesson.

AND

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at page 29 Plate. 6.

Ex. XV. at page 29 Plate. 6.

The image shows a musical exercise on two staves. The top staff is in treble clef with a common time signature 'C'. It contains four chords: a B-flat major triad (Bb, D, F), a B-flat major triad (Bb, D, F), a B-flat major triad (Bb, D, F), and a B-flat major triad (Bb, D, F). The bottom staff is in bass clef with a common time signature 'C'. It contains a single chord, a B-flat major triad (Bb, D, F). A '7b' marking is placed between the two staves, indicating a seventh flat. The exercise ends with a double bar line on both staves.

Ex. XVI.

Thorough Bass

Natural Bass

The image shows two staves of musical notation. The top staff is labeled 'Thorough Bass' and the bottom staff is labeled 'Natural Bass'. Both staves are in C major, indicated by a single sharp (F#) and a common time signature (C). The Thorough Bass staff has a treble clef, and the Natural Bass staff has a bass clef. The music consists of two measures, each followed by a repeat sign. In the first measure, the Thorough Bass staff has a quarter note G (labeled 'K.'), a quarter note A (labeled '2.d'), and a quarter note B (labeled '3.d'). The Natural Bass staff has a quarter note C (labeled 'K.'), a quarter note D (labeled '5.th'), and a quarter note E (labeled '6.K.'). In the second measure, the Thorough Bass staff has a quarter note G (labeled 'K.'), a quarter note A (labeled '2.d'), and a quarter note B (labeled '3.d'). The Natural Bass staff has a quarter note C (labeled 'K.'), a quarter note D (labeled '5.th'), and a quarter note E (labeled 'K.'). Above the Thorough Bass staff, there are fingerings: '6' above the first measure, '4' and '3' above the second measure, '6' above the third measure, '6' above the fourth measure, and '6' above the fifth measure. Dotted lines connect the '2.d' and '3.d' notes in the Thorough Bass staff to the '5.th' and '6.K.' notes in the Natural Bass staff. Dotted lines also connect the '2.d' and '3.d' notes in the Thorough Bass staff to the '5.th' and 'K.' notes in the Natural Bass staff.

Example XVII.

Thorough Bass

Natural Bass

4th

5th

Ca. XVIII.

Thorough Bass

Natural Bass

Ca. XIX.

The image shows a page from a musical manuscript. It contains two systems of music. The first system is labeled 'Ca. XVIII.' and the second 'Ca. XIX.'. Each system has two staves: 'Thorough Bass' (top) and 'Natural Bass' (bottom). The notation includes figured bass (numbers 1-7) and a circled chord in the Thorough Bass staff of the first system. The manuscript is written in a historical style with various annotations and a decorative border.

Ex. XIX.

Thorough Bass

Natural Bass

The image shows two staves of music. The top staff is labeled 'Thorough Bass' and the bottom staff is labeled 'Natural Bass'. Both staves are in common time (C) and have a key signature of one flat (B-flat). The music consists of a single note (B-flat) on each staff, followed by a rest. A dashed line connects the two staves, indicating an interval of a fifth. The interval is labeled '5th' and '4th' (referring to the number of lines between the notes). A circled area highlights the interval between the two staves.

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AND wherever the *Seventh* is added to a Cord with a greater *Third*, the *Scholar* may discover by that the natural Bass Note of that Cord is the fifth Note to the Key, and by that he will more readily find what *Key he is in*.

BUT when a greater Number of Parts is not required in the Accompaniment, then the *eighth Note* to the Ground Note of that *Cord* is not founded above the *Seventh*, by leaving out of which, the discordant Effect of the *Seventh* is moderated.

AND here I shall only observe, that the *Scholar* should take care, not to double the higher Note of the *Seventh*, since it is discordant to the Bass Note, or to the Cord, and must absolutely descend to a Note of the succeeding Cord. To give Rules how to prepare and resolve *Discords*, that enters immediately into Composition, which is neither the *Scholars* nor my Business at this Time. It is sufficient for a Learner of *Thorough Bass* what I have already said, and shall hereafter say concerning discordant Notes.

A *Common Cord* is taken three different Ways, as I said before; but a *Cord with a Seventh* is taken four different Ways, as in the 15th Example *Plate 6*.

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In the fourth Lesson.

THE second *Quaver* in the first Barr is marked with a *flat Fifth*, which *flat Fifth* is accompanied with a *lesser Third*, and *lesser Sixth*; and wherever this happens, the *Scholar* may be always assured that the *Thorough-Bass* is accompanied as a *sharp Seventh*, tho' the *Key Note*, may not happen to succeed. Thus the *Sharp*, put before the third *Quaver* in the second Barr, in the Beginning of the Lesson, shews, that G *nat.* is the *Key Note*, and the third *Quaver* the higher Note of the *sharp Seventh* to it, and the following C *sharp* shews, that D *nat.* is the *Key Note*: The Reasons are the same for the others through the Lesson.

But whenever it is proper to play with a *lesser Number* of Parts, then this Note which is figured with $\frac{6}{5}$ need not be doubled, and the higher Note of the *flat Fifth* should never be doubled, because it is discordant to the *Bass-Note*, and to the higher Note of the *Sixth*, and has, like the *Seventh*, the Nature of an absolute descending.

In

In the fifth Lesson.

THE second Note to the *Key*, gradually *ascending* to the third Note, or *descending* to the *Key Note*, has only a *six* figured over it, to shew that the 3d is taken with the 6th, and not the 4th, as in the second Lesson.

The 4th, not being sounded, makes the 3d have a more delicate Effect, than when the Fourth and Third sound together; which should not be done but when a *greater* Number of Parts are required to make some *particular* Expression, and when that happens, the Figures $\frac{6}{4}$ or $\frac{4}{3}$ are marked over the *second* Note to the *Key*; but let the 4th be sounded or not sounded, it is still the *Fifth Cord* with the *seventh* Note to that, which accompanies the second Note to the *Key*, as proved by the *Natural Bass* in the sixteenth Example *Plate 6*.

THE fourth *Note*, being succeeded by the fifth *Note* of the *Key*, is figured with $\frac{6}{5}$ and is therefore accompanied with the *Cord* of the *second*
Note

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Note to the *Key*, to which *Cord* is added the *Seventh*, as the *natural Bass* of the seventeenth Example, *Plate 6*. shews. The fifth *Note*, tho' concordant with the *Thorough Bass-Note*, yet is a discordant Sound to the natural Bass-Note, or to the *Cord*, because the Figure of 6 is over the *Thorough Bass* Note; the Sixth being Sounded with the Fifth, makes the Fifth Note discordant, and of an absolute descending Nature.

HERE it may be seen, that the *Cord* of the second Note to the *Key*, is succeeded by its *nearest related*, the *Cord* of the fifth Note to the *Key*, to which it is a preceeding Fifth *Cord*, and therefore is founded with the Seventh, and for which Reason the Figures of $\frac{6}{5}$ are placed over the fourth Note to the *Key*.

THE seventh Note to the *Key* in the third Barr, being succeeded by the sixth Note to the foregoing *Key*, is only figured by the 6, because it is accompanied with the *Cord* of the fifth *Note*, to the foregoing *Key*, without a *Seventh* added to the *Cord* of the fifth *Note*, and therefore is accompanied as a third Note to the following *Key*.

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of Teaching Thorough Bass. 33

THE *sixth Note*, being succeeded by the *fifth Note* of the foregoing *Key* in the third Barr, is figured or marked with a *sharp Six*, and therefore must be accompanied as a *second Note* to the following *Key*, as may be seen by the *Natural Bass* in the 18th Example, *Plate 6*. the fifth Note of the foregoing *Key* being the *Key Note* to it, because there is the same Order of a half Tone and two full Tones descending from the Eighth or higher *Key Note* to the fifth Note, as there is from the fourth Note to the lower *Key Note*.

THE fourth *Crotchet* in the third Barr, or fourth Note to the *Key*, being succeeded by the *third Note* in the *Key*, is marked or figured with $\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$ which Figures denote the Cord of the fifth Note to the *Key*, the *Thorough Bass* founding the seventh Note to the fifth *Cord*, as the *natural Bass* proves in the 19th Example, *Plate 6*, and therefore the *Thorough Bass Note* is discordant to the natural *Bass*, or to the *Cord*, and of an absolute descending Nature, and ought not to be doubled by any different higher Part; and whatever *Thorough Bass Note* is figured with a flat Second, sharp second, or a Second (a Fourth or a sharp Fourth being

E founded

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founded or not founded to it) is also a discordant Note to the natural Bass, or to the Cord ; and whatever Notes are discordant to the Cord, or natural Bass, ought never to be doubled by any different Part, because they are of an absolute *ascending* or *descending* Nature, according as they are either *sharp* or *flat*.

THE fourth Note to the *Key* in the fourth Barr, being succeeded by the *fifth* Note to the Key, is marked with the Figure of 7. instead of the 6. as in the first Barr, because the third Note in the preceding Cord is *continued*, and sounds discordant to the same, or to the following Cord.

In the sixth Lesson.

THIS Lesson, although in a *flat* Key, doth not occasion any Alteration of the Instructions I have given in the *sharp* Key, but may serve as well for this Key, only observing that the *fourth* Note in this Key, being succeeded by the *fifth* Note, is accompanied with a flat *Third*, a *Fifth*, and a sharp *Sixth*, which cannot make the Cord of the second Note in the Key, as in the foregoing

14.



Ex. XX.

at page 35
Plate 7.

Thorough Bass

Natural Bass

Ex. XXI.

Plate 7.

The image shows two staves of handwritten musical notation. The top staff is labeled 'Thorough Bass' and the bottom staff is labeled 'Natural Bass'. Both staves are in common time (C) and have a key signature of one sharp (F#). The 'Thorough Bass' staff contains a sequence of notes: K. (C), 4th (F), 5th (C), and K. (C). The 'Natural Bass' staff contains a sequence of notes: K. (C), 5th note (F), and K. (C). A circle of fifths diagram is drawn over the 'Thorough Bass' staff, with the numbers 9, 7, 4, and 7# written inside it. The diagram is a circle with a dashed line connecting the notes K., 4th, 5th, and K. on the staff. The numbers 9, 7, 4, and 7# are written inside the circle, corresponding to the notes K., 4th, 5th, and K. respectively. The text 'Ex. XXI.' is written below the 'Natural Bass' staff, and 'Plate 7.' is written in the top right corner.

The image shows two staves of musical notation. The top staff is labeled 'Thorough Bass' and the bottom staff is labeled 'Natural Bass'. Both staves are in common time (C) and have a key signature of one sharp (F#). The 'Thorough Bass' staff contains a sequence of notes: a whole note C, a half note K, a half note G, a half note F#, and a whole note K. The 'Natural Bass' staff contains a sequence of notes: a whole note C, a half note G, a half note F#, and a whole note K. The notes are connected by a dashed line, indicating a continuous melodic line. The 'Thorough Bass' staff also features a '2' and a '3' above the notes, indicating fingerings. The 'Natural Bass' staff features a '4th' above the notes, indicating a fourth finger. The notation is in a historical style, with a large 'C' for common time and a sharp sign for the key signature.

Ex. XXII.

K.

5th

5th note

5

K.

Ex. XXIII.

Key note

Handwritten musical score for "The Bird Song" by J. F. Lampe. The score is written on three staves. The top staff is in treble clef with a common time signature (C). The middle staff is labeled "Thorough Bass" and is in bass clef with a common time signature (C). The bottom staff is labeled "Natural Bass" and is in bass clef with a common time signature (C). The music consists of a single melodic line with various accidentals (sharps, naturals, flats) and fingerings (numbers 1-5) written above the notes. The piece ends with a double bar line and a repeat sign.

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going sharp Key, because the second Note in this flat Key cannot be a ground Note or natural Bass, not having the higher Note of a Fifth; therefore its nearest related, the *Fifth* Note to the Key is the *ground* Note, as proved by the natural Bass in the twentieth Example, *Plate 7*.

In the seventh Lesson.

THE third *Crotchet* in the first Barr, which is the *second* Note to the *Key*, in *Lessons* the second and fifth is accompanied with the *Cord* of the fifth Note to the *Key*; but here it is accompanied with its own *Cord*, because it is preceded by the *fifth* Note to the *Key*, or succeeded by the *sixth* Note to the *Key*; both which Notes are *nearest* related to it; for the same Reason the following *sixth* Note to the Key has its own *Cord*, because it is preceded by its nearest related Harmony.

THE third, fourth, and fifth Barrs repeat the same Notes as are in the First, and in the Beginning of the Second Barr, and in the *same Order* of ascending and descending, but with this Difference, that each *Crotchet* is changed to a

E 2 *Minum,*

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Minum, the second *Minum* in the third Barr being the *fifth* Note to the Key instead of having its own Cord first founded, the Cord of the Key Note is continued during *half* the Time of that Note, after which its own Harmony succeeds, which is the Reason that the Figures $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$ are placed over it, and the succeeding Notes that are figured with the same Numbers, are so figured for the same Reason.

IN the seventh, eighth, and ninth Barrs the Figures of 4 3 accompany the same Notes which are in the same Order as in the First and in the Beginning of the Second Barr, and are so figured, because the *preparing* or *eighth* Note to the foregoing Bass Note is continued, and sounds to the following Note instead of the third, during the *half-time* or first Part of the *Minum*. The higher Note of the fourth being of a discordant Nature with the fifth Note, and therefore to the Cord, is of a descending Nature, and ought not to be doubled.

In

In the eighth Lesson.

THE *Minums* of the fourth, fifth, and sixth Barrs gradually ascending, are figured with the Numbers of $\frac{9}{7} \frac{8}{6}$ the Sounds which make the higher Notes of the Discords or of the 9th and 7th, being prepared or concordant *Parts* of the foregoing Cord, *hold on* discordant to the following Bass Note: for the 9th Note being discordant to the Bass, and of an absolute descending Nature, ought not to be doubled. In the seventh Barr, the *Minum*, with the following of the next Barr gradually ascending, are each accompanied with the Figures 4 3 the 4 being a concordant Part in the Accompaniment of the foregoing Note, makes the Fourth to be a prepared Discord to the Cord. The Nature of this Proceeding has been shewn in the *seventh Lesson*.

THE *ninth, tenth, eleventh, and twelfth Lessons* are grounded upon the same Reasons as the *Lessons* I have already explained, but are given for the *Scholar* to practice, not only for the sake of greater *Variety*, but to shew the *different Succession and Order* from one Sound to another of a *Key*.

In

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In the thirteenth and fourteenth Lessons.

ALL the Notes in the *Key* in the Beginning of each Lesson are figured with a 6. a concordant accompaniment ascending or descending gradually, but in the *thirteenth Lesson*, from the first *Minum* in the fourth Barr the *Key Note* and all its other Notes gradually ascending, are accompanied with the Figures 5 6 and in the *fourteenth Lesson*, the *Minum* in the fourth Barr and the following *Minums* descending are accompanied with the Figures 7 6 the Seventh sounding in the first *half-part* of the *Minum* instead of the following Sixth, which resolves the Seventh, and prepares the following Discord by its higher Note being the higher Part thereof.

In the fifteenth and sixteenth Lesson.

THE Notes of a *flat Key*, gradually ascending and descending, are accompanied in the same Manner as those in the *sharp Key* in the foregoing Lessons, with the Figures 5 6 and 7 6 but in the *fifteenth Lesson* from the first *Crotchet* in the

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the *sixth Barr*, the *Notes* gradually ascending by *half Tones*, are still accompanied with the Figures 5 6 the first *Crotchet* with the 5 and the next with the Figure 6 and in the fifth and sixth Barrs of the *sixteenth Lesson*, the *Notes* gradually descending by *half Tones*, have the Accompaniment of the Figures 7 6 the first *Crotchet* having the discordant Figure 7 and the next the *resolving* and *preparing*, or concordant Figure 6.

In the seventeenth Lesson.

THE third *Crotchet* in the first Barr or *Key Note* is figured with the Numbers $\frac{4}{2}$ which represent the *Cord* of the fifth Note, the Thorough Bass founding the *fourth Note* instead of the *third Note* to that *Cord*, as proved by the twenty-first Example, *Plate 7*.

THE *Thorough Bass* Note is discordant to the *Cord*, and of an absolute descending Nature, and ought not to be doubled by a different higher Part. For that Reason the 6. not being figured to the $\frac{4}{2}$ the *Fifth* must be sounded with it, when a greater Number of Parts are required. Over the second Part of the *Minum* in the second
and

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and fifth Barrs. the *pointed Minum* or the *Key Note* is figured with the Numbers $\frac{7}{2}$ which Figures represent the *Cord* of the *Fifth Note* with the Seventh to that ; and the Numbers $\frac{6}{4}$ figured over the *Key Note* represent the *Cord* of the *Fifth Note* with the 7th and 9th to that, as may be seen in the twenty-second Example, *Plate 7*.

THE 5 to these Figures not being added, gives greater Strength to the 4th. The higher Sound of the sharp Seventh is discordant to the Bass, and it being the higher Note or Part of a *sharp Interval*, is of an absolute *ascending* Nature, and ought not to be doubled.

In the eighteenth Lesson.

THE Figures of $\frac{6}{4}$ accompany *all the Notes* belonging to the *first Key*, which is done because of their succeeding *relative* Harmonies which the natural Bass proves in the twenty-third Example, *Plate 7*.

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Ex. XXIV.

at page 42

Plate 2.

Thorough Bass

Natural Bass

Ex. XXV.

Thorough Bass

Natural Bass

Ex. XXVI.

Thorough Bass

Natural Bass

Ex. XXVII.

Thorough Bass

Natural Bass

Ex. XXVIII.

Thorough Bass

Natural Bass

In the nineteenth Lesson.

THE fifth Note to the Key, *holding out* in the second and third Barrs, has *various* Accompaniments of Figures as fifth Note, because it is *nearest related* to the *Key Cord*; the Cord of the Key Note and its own Cord are alternatively founded, as proved by the natural Bafs in the twenty-fourth Example, *Plate 8*.

THE Key Note in the fourth Barr of the Lesson is accompanied with the same Figures as the fifth Note in the third Barr, and is alternatively accompanied with its own Cord, and that of the fourth Note, as being the nearest related. The second *Minum* in the fifth Barr, having a Sharp before it, is figured with a 7. the Thorough Bafs Note being accompanied with the higher Sound of the *flat Seventh*, which is discordant to that, and to the *natural Bafs Note*, or the *Cord*, and as it is the higher Note of a *flat Interval*, is of an absolute *descending* Nature: The *Thorough Bafs Note* is accompanied with the *Cord* of the fifth Note to the succeeding *Bafs Note*, and by that Means introduces the latter as

F

the

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the *Key Note*, although the *Ground Note* of the fifth *Cord* is not heard, as the natural *Bass* proves in the twenty-fifth Example, *Plate 8*.

In the twentieth Lesson.

THE third *Crotchet* in the second Barr, being the second Note to the Key, is accompanied with its own *Cord*, a 7 being added, because the resolving Cord of the Fifth Note to the Key succeeds the same, which is sounded with adding in the *Thorough Bass* the fourth Note of the Key, which is the seventh to the Cord, as I have before said, and sounds instead of the fifth Note to the Key, or *Ground Note* of the *Cord*.

THE fourth *Crotchet* in the fourth Barr, and the second *Minum* in the seventh Barr, being the fourth Note in the *Key*, is accompanied with the *Cord* of the fifth Note to the *Key*, the Ninth and Seventh being added to that Cord, and the *Ground Note* of the Cord is left out, as mentioned in the foregoing Lesson, and is farther proved by the natural *Bass* in the twenty-sixth Example, *Plate 8*.

THE

of Teaching Thorough Bass. 43

THE first *Minum* in the seventh Barr, being the third Note to the Key, is figured with a *Sharp* 5, which sounds instead of the succeeding sixth Note, it is discordant to the *Bass Note* and to the *Cord*, and being the higher Sound of a sharp Interval, is therefore of an absolute rising Nature and ought not to be doubled.

THE *Scholar* should remember, that the *sharp* 5 is always founded to the *third Note* of a *flat Key*, as the *extream sharp* 6 is founded to the *flat Sixth Note* of the Key, as shewn by the *Minum* in the first Barr of the 21st Lesson, the *higher Note* being discordant to the *Thorough Bass Note*, and of an absolute ascending Nature, as being the higher Sound or Part of an extream sharp Interval. The same *flat Sixth Note* to the Key is also accompanied with the discordant and ascending *Sharp* 2, together with the discordant and ascending *Sharp* 4 and the *Sharp* 6, as is shewn by the Accompaniment the *Minum* hath in the second Barr of this Lesson, which is but the *Cord* of the fifth Note to the Key, the *Ground Note* not being heard, as the
natural

44 *A Plain and Compendious Method,*

natural Bass plainly proves, in the twenty-seventh Example, *Plate 8*. The Thorough Bass Note is the higher Sound of the 9th, which is added to the Cord.

THE *Scholar* having proceeded thus far in the Knowledge of *Thorough Bass*, I shall now speak something concerning what is generally called *Transient* or *Passing Notes*, for the *Scholar* will be otherwise liable to make Mistakes, without some particular Directions on this Head : therefore, as in the *Lessons* I have shewn how the *Thorough Bass Note* is concordant or makes part of a Cord, or is discordant and added to a Cord, now I shall shew how *Passing Notes* are to be known and distinguished, as in Example the twenty-eighth, *Plate 8*.

IN this Example the *G. nat.* is introduced three different ways in the *Thorough Bass*; the first *Crotchet* shews it a concordant Part, or the *third Note* in the *Cord* of *E. nat.* and therefore figured with a 6 the second *Crotchet* shews it to be discordant, or added as a seventh Note to the *Cord* of *A. nat.* and therefore figured with $\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$ the second *Semiquaver* in the third Barr shews it a
Passing

22

Exc. XXX.

Thorough Bass wherein
the Discordant Note to
the Cord is varied.

Thorough Bass wherein
the Discordant Note to
the Cord is not varied.

Natural Bass.

Thorough Bass wherein
the Discordant Note to
the Cord is varied.

Thorough Bass wherein
the Discordant Note to
the Cord is not varied.

Natural Bass.

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B. Cole

Plat.

6

6

6

6 4 2

6 4 2

7

Cole sculp

Accompaniment varying the
Time of the Parts, moving with it
Thorough Bass n^o passing Notes.

Accompaniment varying the
Time of the parts, moving with it
Thorough Bass without passing
Notes B.

Accompaniment without vary-
ing the Time of the parts, mo-
ving with the Natural Bass. A.

D. Thorough Bass varying on
the Thorough Bass with
passing Notes.

C. Thorough Bass with passing
Notes, varying on the Thorough
Bass without passing Notes.

B. Thorough Bass varying
on the Natural Bass with-
out passing Notes.

A. Natural Bass.

Ex. XXIX.

The musical score for Example XXIX consists of six staves. The top two staves are in treble clef with a common time signature (C). The bottom four staves are in bass clef with a common time signature (C). The music consists of various rhythmic patterns and notes, with some staves featuring '6' above notes, indicating sixteenth notes. The bottom staff is labeled 'A. Natural Bass' and shows a simple melodic line. The other staves show more complex variations, including passing notes and varying times of parts.

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of Teaching Thorough Bafs. 45

Passing Note, it being properly no Part of the *Cord*, nor added to it, and therefore is not figured, but it arises by the *Division* or *breaking* of *F nat.* its foregoing Note, and taking the half Part of its Time. The first *Semiquaver* in the fourth Barr shews the *G. nat.* a *Passing* Note, preceding the *F. nat.* but still divides the Time with *F. nat.* in the same Manner.

THUS all the Notes of a Key in the *Thorough Bafs* may be introduced as *Passing* Notes, as the twenty-ninth Example, *Plate 9.* in the *Thorough Bafs* C. and D. farther shews.

THAT the *Scholar* may know the Manner of varying the discordant *Thorough Bafs* Note, and how to accompany the same, let him observe the 30th Example, *Plate 10.* and practise the *twenty-second Lesson*, which will sufficiently instruct him.

F I N I S.

of Teaching Thoroughly. 45

...is being properly no part of the
...not asked to it and therefore is not figured
...it arises by the Division or breaking of B
...is hanging Note, and taking the half
...as I was. The first Example in the
...the G and A below Note
...the first divides the first

Thus all the Notes of a Key in the Thorough
...as the
...in the Thorough

That the 2d Example shows the manner of
...the 1st Example
...the same let him ob-
...and prac-
...which will be

T I W I S

Key note.....4th.....K.....5th.....Key note.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains a series of chords: a C major triad (C4, E4, G4), a D major triad (D4, F#4, A4), an E major triad (E4, G#4, B4), and a C major triad (C4, E4, G4). The lower staff is in bass clef with a common time signature 'C'. It contains a series of notes: C3, D3, E3, F3, G3, A3, B3, and C4. A double bar line is at the end of the system.

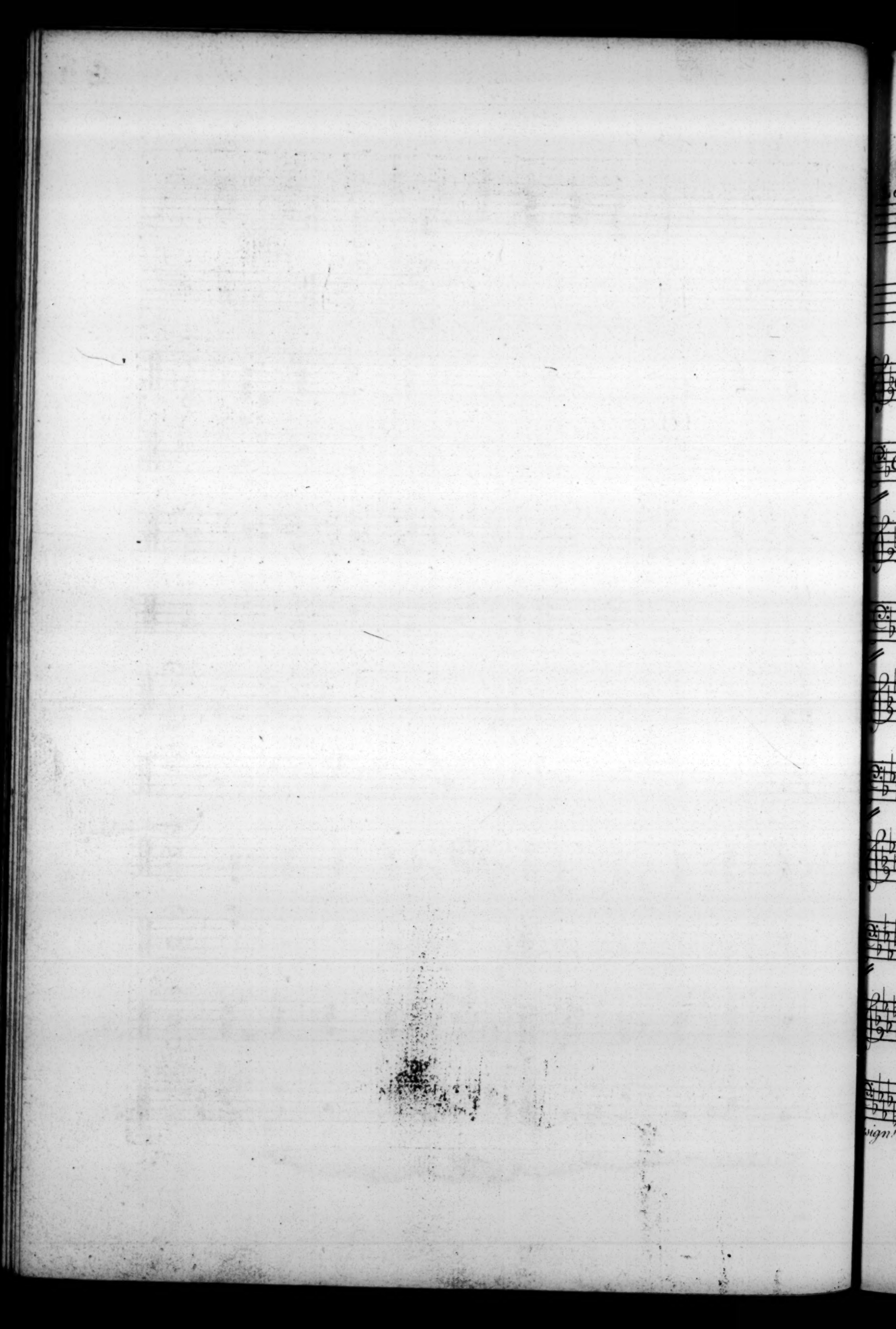
The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature 'C'. It contains a series of chords: a C major triad (C4, E4, G4), a D major triad (D4, F#4, A4), an E major triad (E4, G#4, B4), and a C major triad (C4, E4, G4). The lower staff is in bass clef with a common time signature 'C'. It contains a series of notes: C3, D3, E3, F3, G3, A3, B3, and C4. A double bar line is at the end of the system.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The ink is dark and the paper shows signs of age and wear.

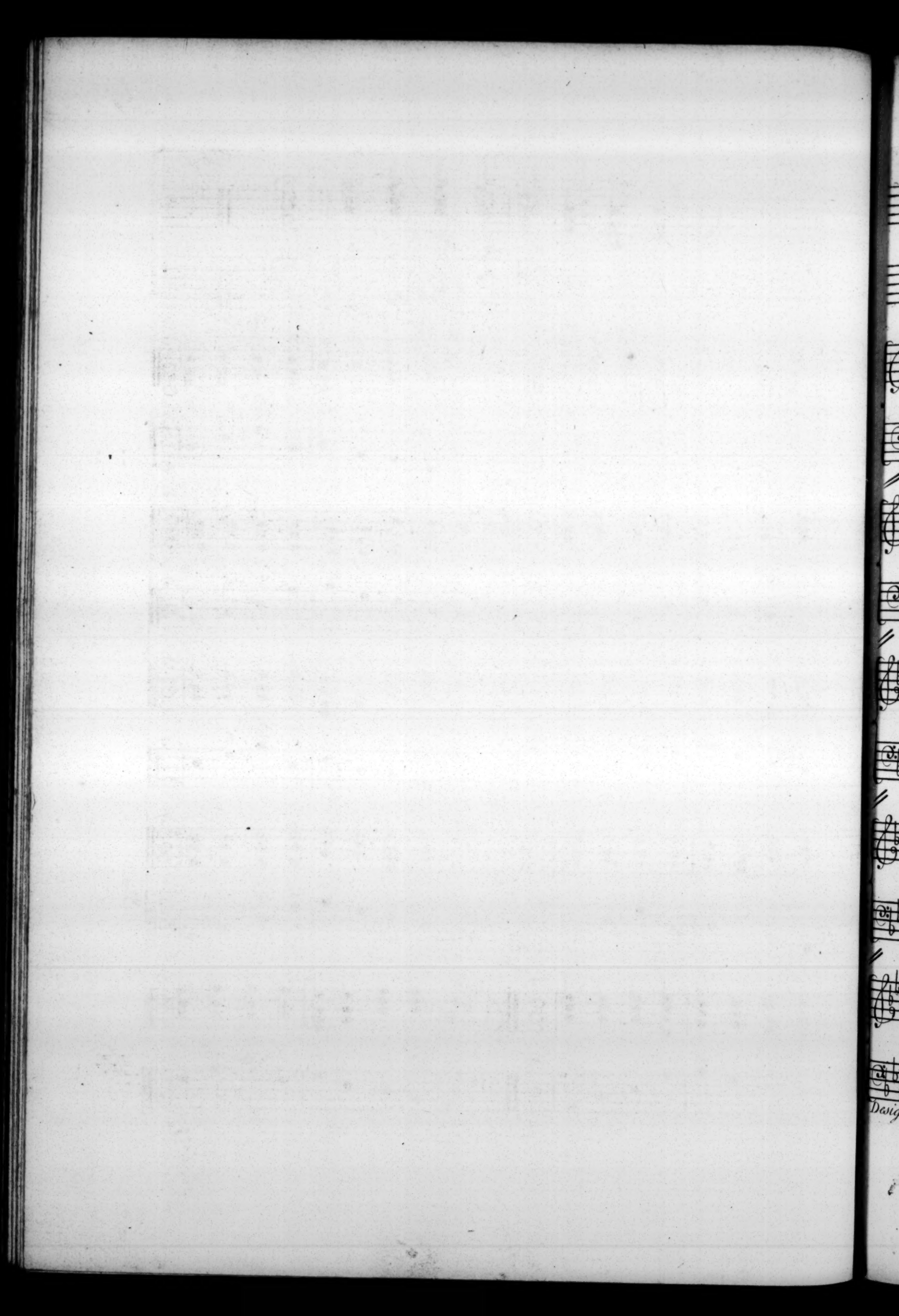
Handwritten text at the bottom left of the page, possibly a signature or a page number.

Partial view of the adjacent page on the right, showing musical notation and a clef.

Key note ... 4th ... K ... 5th ... Key note



Key Note..... 3^d..... 4th..... 6th..... 5th..... 2^d..... 7th..... 5th..... Key note.



The musical score is written for two staves per system. The first system begins with a treble clef and a common time signature. The key signature changes from C major to D major, indicated by a sharp sign on the F line. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. A key signature change back to C major is indicated by a natural sign on the F line in the second system. The score is written in a historical style with a single treble and bass clef for each system.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

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Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Handwritten musical notation on a five-line staff, featuring various notes and rests.

Partial view of handwritten musical notation on a five-line staff, showing notes and rests.

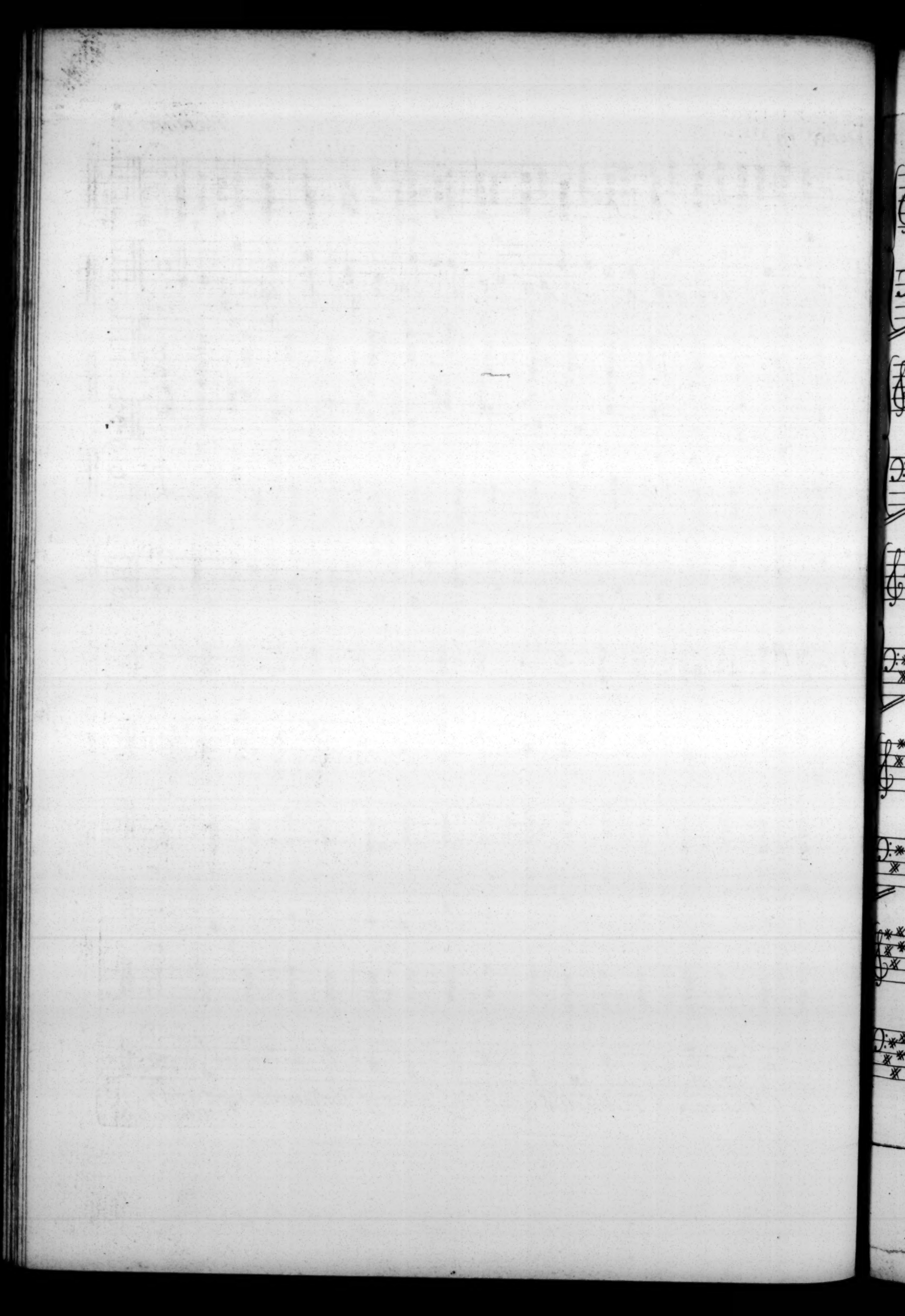
Handwritten text, possibly a signature or word, partially visible at the bottom right.

Lesson III.

Plate 15.

The musical score consists of ten systems, each with a treble and a bass staff. The treble staves contain chords, many of which are marked with an 'X' and a '*' symbol. The bass staves contain single notes, often with fingerings indicated by numbers 7 and 7b. Above the first system, there are markings 'k.' and '5th' with a dotted line connecting them, repeated several times. The key signature for the first system is one flat (B-flat), and it changes to two flats (B-flat and E-flat) for the subsequent systems. The notation is in common time (C).

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Lesson 111.

Plate 16.

This page contains six systems of musical notation, each consisting of a treble staff and a bass staff. The notation is for a piano exercise, likely for the left hand, given the focus on chords and fingerings. The key signature is one sharp (F#), and the time signature is common time (C). Each system begins with a treble staff containing a series of chords, many of which are marked with an asterisk (*). Below the treble staff, the bass staff contains a single-note line with fingerings (7, 7, 7, 7, 7, 7, 7) and articulation marks (accents). The first system includes additional markings: '74' above the first chord, '7' above the second, and a sequence of 'k. 5th' followed by a dotted line and 'k.' repeated several times. The subsequent systems follow a similar pattern of chords and fingerings, with the final system ending with a double bar line and repeat dots.

Handwritten musical notation on ten staves. The notation is extremely faint and mostly illegible, appearing as light grey marks on the paper. Each staff begins with a clef and a key signature. The notes and rests are barely visible across the ten staves.

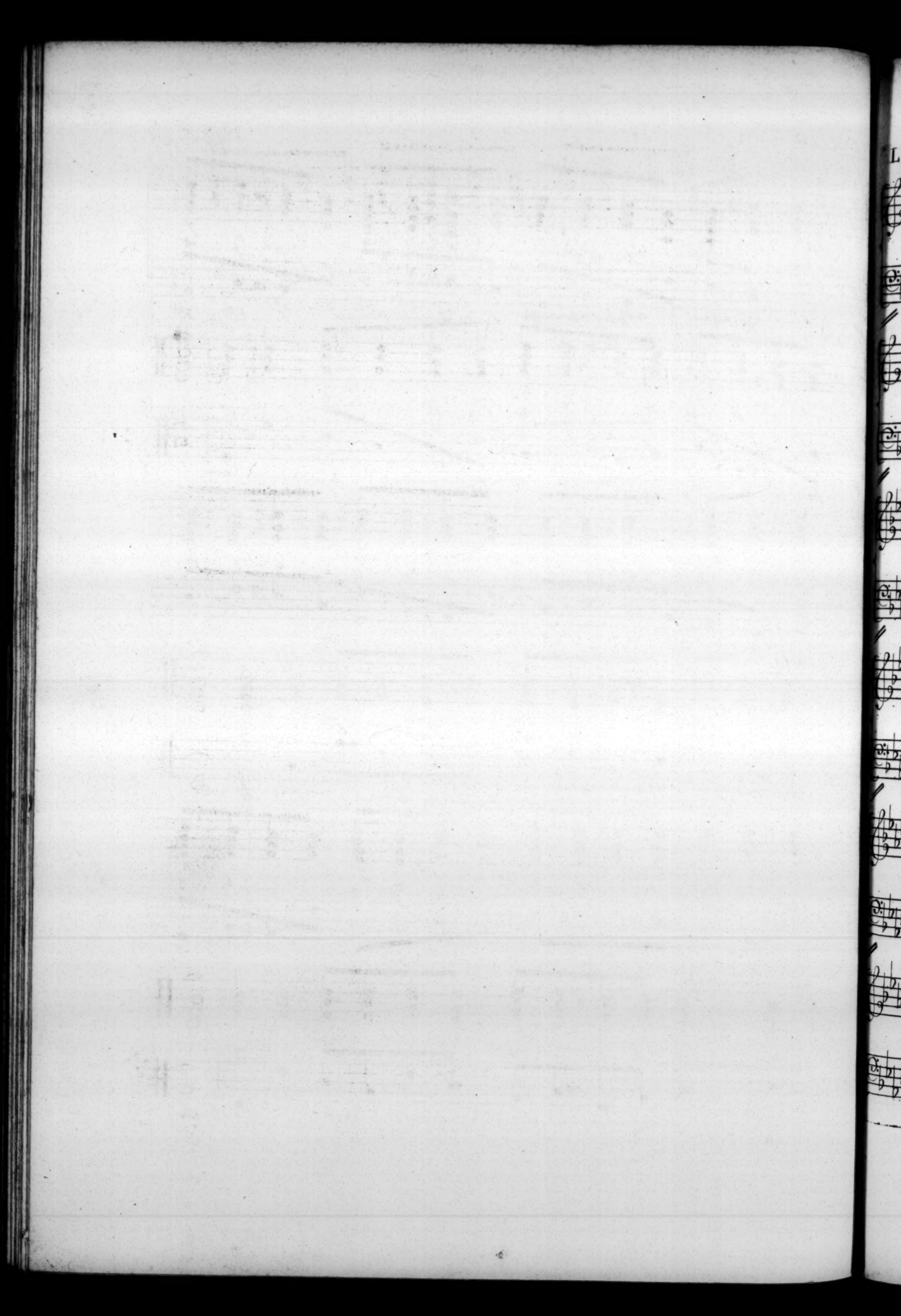
Partial view of the following page (116) showing musical notation. The notation is more legible than the previous page, showing staves with notes and clefs. The word "Dang" is visible at the bottom right of this section.

Dang

Lesson IV.

Plate 17.

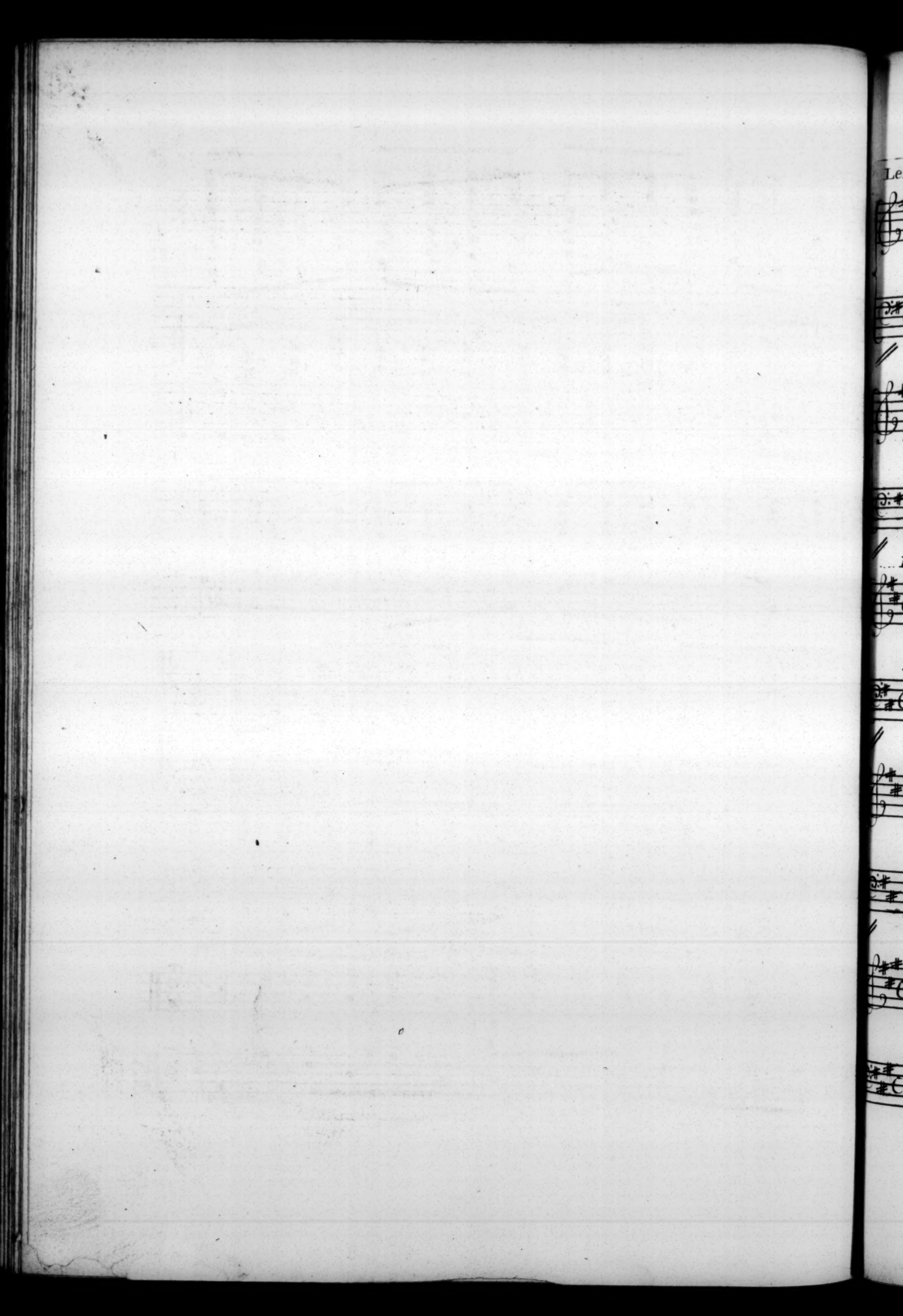
This musical score is for Lesson IV, Plate 17. It consists of ten systems, each with a treble and a bass staff. The music is written in common time (C) and features a variety of chords and melodic lines. Fingerings are indicated by numbers 1-7 above or below notes. Some systems include specific fingering instructions such as '5th K.', '7th', '3d', '6th', '4th', and '5th'. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a double bar line and repeat signs at the end of the final system.



Lesson. IV.

Plate. 18.

This page contains a handwritten musical score for Lesson IV, Plate 18. It consists of six systems, each with a treble staff and a bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes chords, primarily triads and dyads, with some intervals marked with numbers 6, 5, and 7. The bass staff often features a melodic line with these intervals, while the treble staff provides harmonic support with chords. The piece concludes with a double bar line and repeat dots at the end of the sixth system.



Lefson.IV.

Plate. 19

Handwritten musical score on a single page. The page contains approximately 12 staves of music, with some staves showing faint, illegible text or markings. The notation is handwritten and appears to be a sketch or a preliminary draft. The paper is aged and shows signs of wear, including discoloration and faint smudges.

Partial view of the adjacent page on the right, showing the continuation of the musical score. The visible portion includes the right edge of several staves, with some handwritten notes and musical symbols. The word "Le" is visible at the top right corner of this section.

Lesson .IV.

Plate. 20.

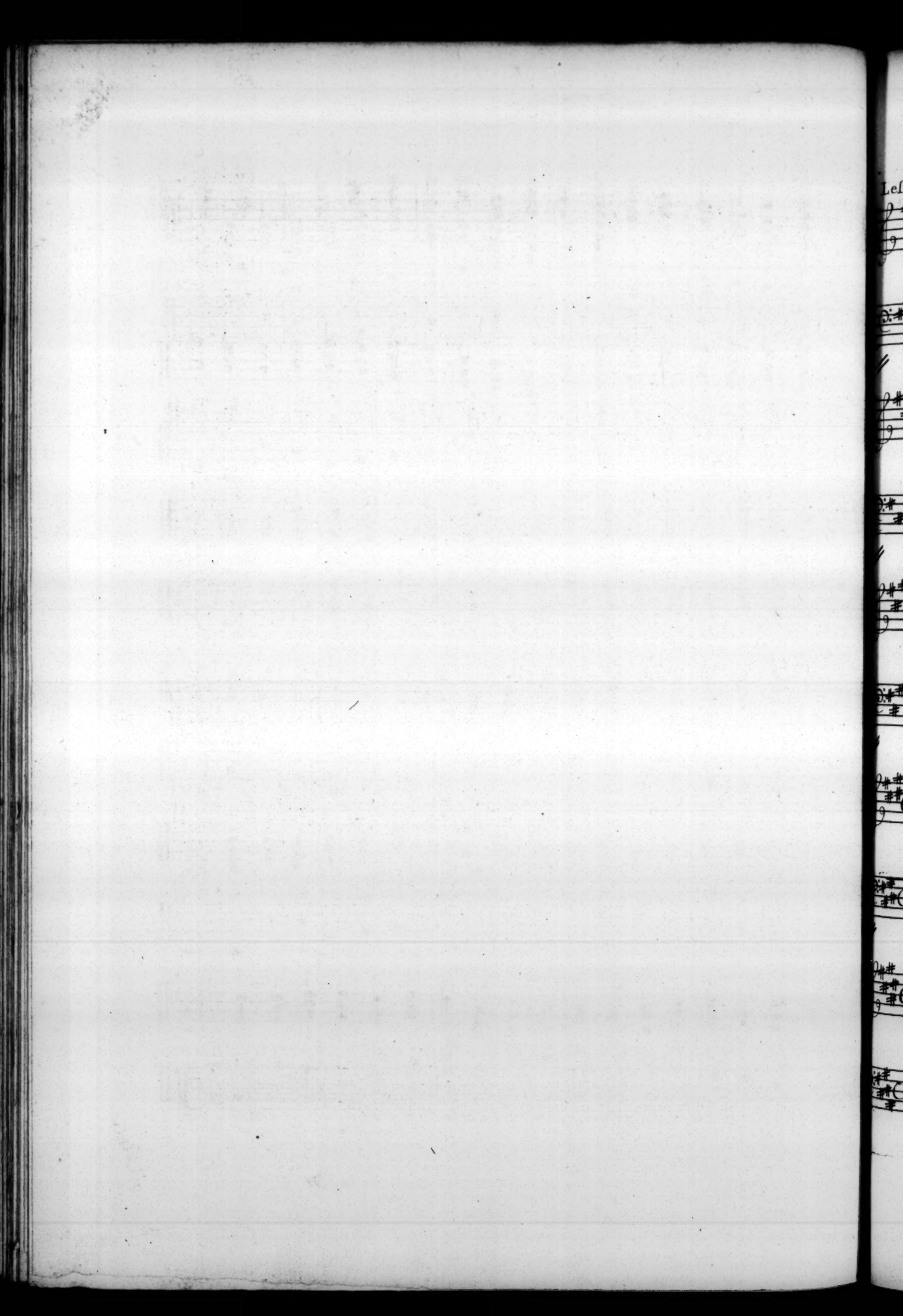
This musical score is for Lesson IV, Plate 20. It consists of six systems, each with a piano (treble) staff and a bass staff. The key signature is D major (two sharps: F# and C#). The time signature is common time (C). The piano staves contain chords, primarily triads and dyads, often beamed together. The bass staves contain single notes, some with fingerings (6, 7) and others with accidentals (sharps). The systems are as follows:

- System 1:** Piano staff has four measures of chords. Bass staff has four measures of notes with fingerings: 6, 6/5, 7#, 6, 6/5, 7#, 6, 6.
- System 2:** Piano staff has four measures of chords. Bass staff has four measures of notes with fingerings: 6/5, 6, 6/5, 7, 6, 6/5, 7#, 6, 6/5, 7#.
- System 3:** Piano staff has four measures of chords. Bass staff has four measures of notes with fingerings: 6, 6/5, 7#, 6, 6/5, 7#, 6, 6, 7.
- System 4:** Piano staff has four measures of chords. Bass staff has four measures of notes with fingerings: 6/5, 6, 6/5, 7, 6, 6/5, 7, 6, 6/5, 7#.
- System 5:** Piano staff has four measures of chords. Bass staff has four measures of notes with fingerings: 6, 6/5, 7#, 6, 6/5, 7#, 6, 6.
- System 6:** Piano staff has four measures of chords. Bass staff has four measures of notes with fingerings: 6, 6/5, 7#, 6, 6/5, 7#, 6, 6, 7.

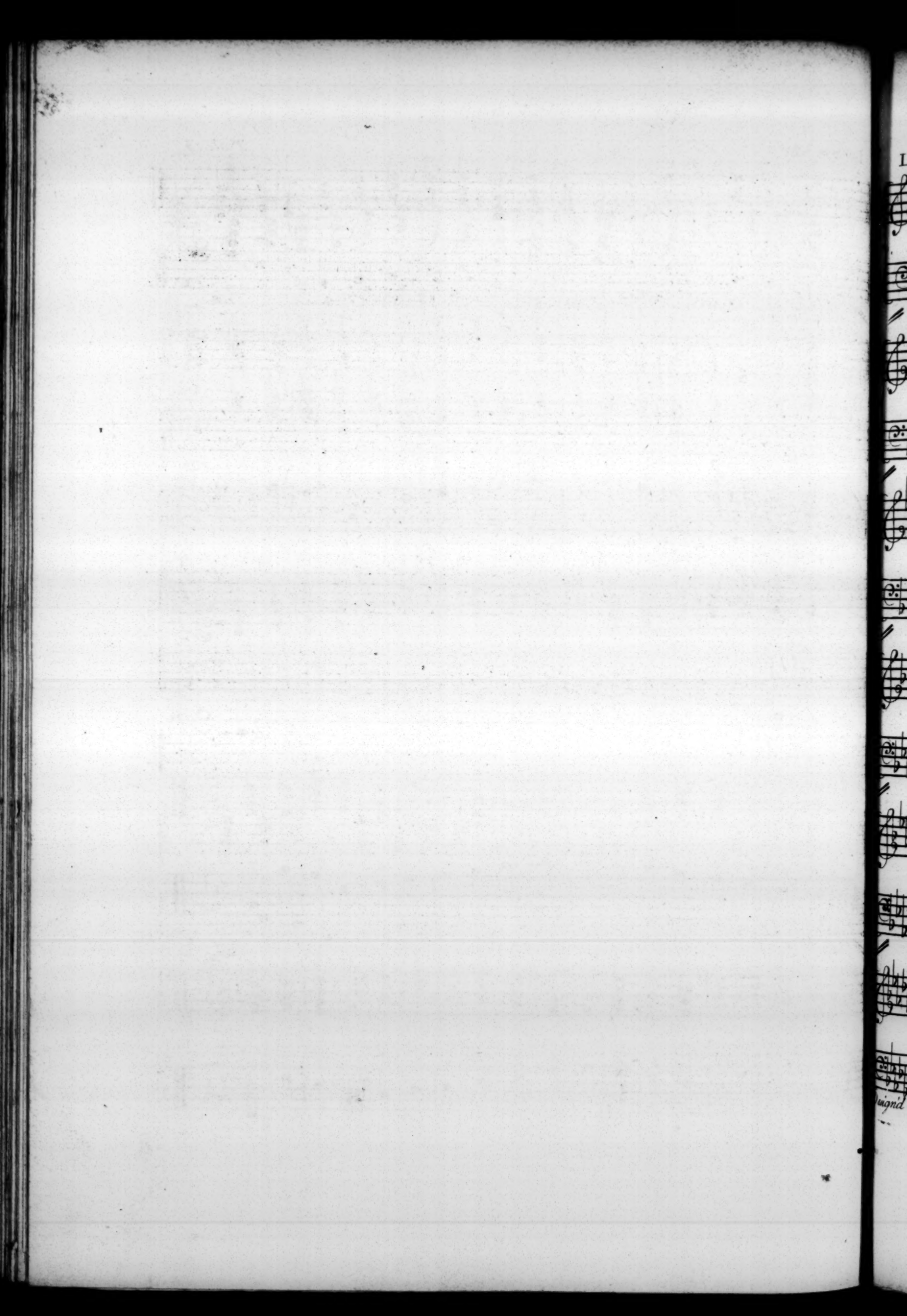
Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey marks on the paper. The staves are arranged in a single column, with some faint clef-like symbols visible at the beginning of the first few staves.

Partial view of the right page of the manuscript, showing handwritten musical notation on staves. The notation is also faint and illegible. The word "Le" is visible at the top right, and "sign'd" is visible at the bottom right.

The musical score consists of ten systems, each with a treble and a bass staff. The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-7 above or below notes. Key signatures are shown at the beginning of each system: C major, G major, F major, and D major. A central line of text provides a key signature sequence: K. 2^d 3^d 4th 5th 6th 7th K. 7th 6th 5th 4th 3^d 2^d K. 2^d K. The score concludes with a double bar line and repeat dots.



This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff, both in the key of D major (indicated by two sharps). The music is written in common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). Some staves also include specific fingering instructions such as 'K.', '2d', '3d', '4th', '5th', '6th', '7th', '8th', and '2d K.'. The music concludes with a double bar line and a repeat sign on the final staff.



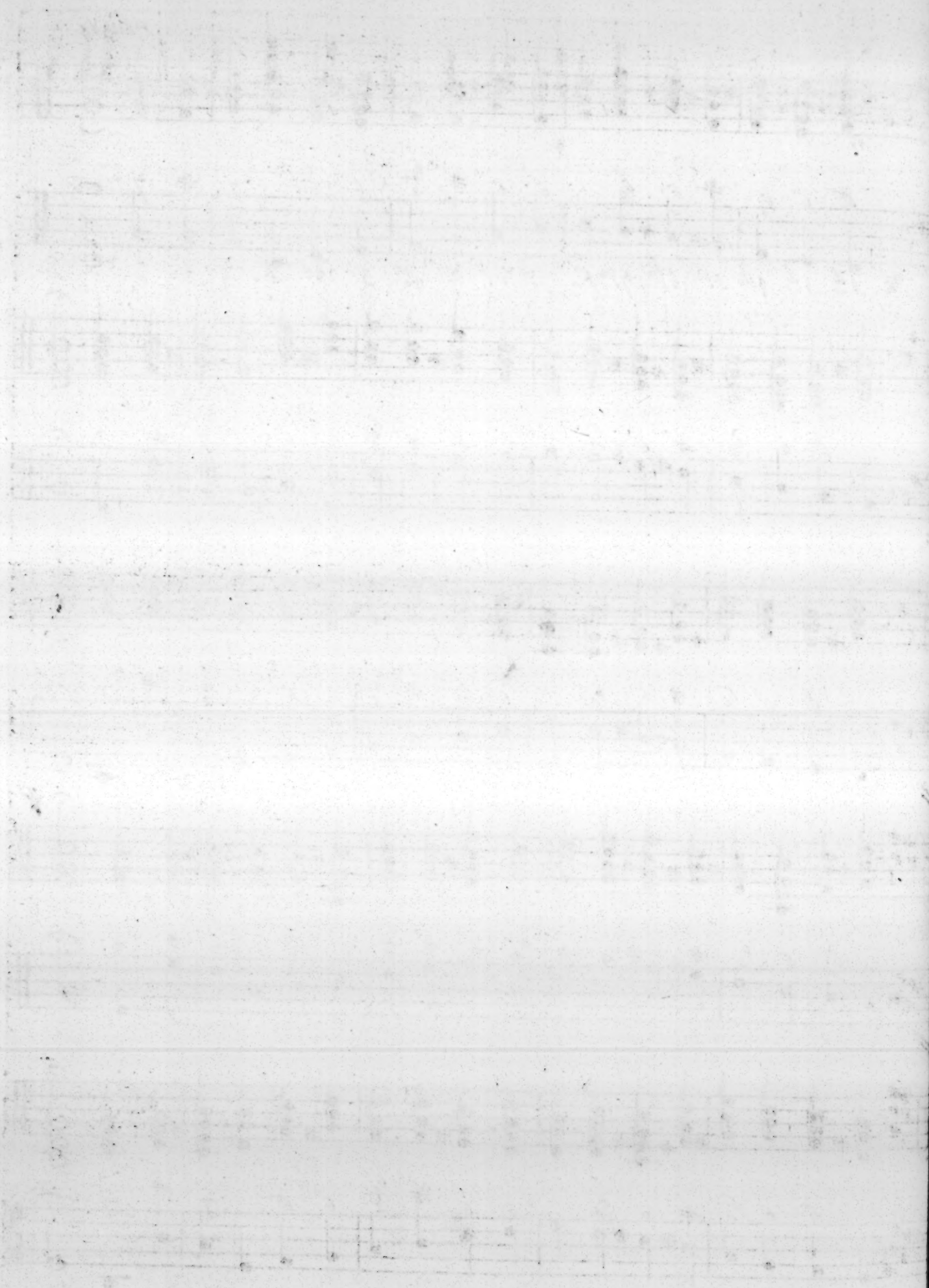
δ 6 $\frac{6}{5}$ # 6 $\frac{6}{5}$ 6 6 # $\frac{6}{4} +$ 6 δ 7 # 7
 K. 2^d. 3^d. 4th. 5th. 6th. 7th. K. 7th. 6th. 5th. 4th. 3^d. 2^d. K.



Lesson .VI.

Plate. 24.

This page contains a handwritten musical score for Lesson VI, Plate 24. It consists of ten systems of musical notation, each with a treble and a bass staff. The notation includes various accidentals (sharps, flats, naturals) and figured bass notation (numbers 1-7, 6, 5, 4, 3, 2, 1, and K). The first system is a single staff with a treble clef and a key signature of one sharp (F#). The subsequent systems are pairs of staves, with the top staff in treble clef and the bottom staff in bass clef. The key signature changes to two sharps (F# and C#) for the second system and remains there for the rest of the page. The notation is dense, with many notes and accidentals, and the figured bass is written below the notes in the bass staff. The page is numbered 24 in the top right corner.



Lesson VII.

Plate 25.

The musical score is organized into six systems, each consisting of two staves. The top staff of each system displays a sequence of chords, while the bottom staff features a single melodic line. Fingerings and articulations are indicated by numbers and letters below the notes.

- System 1:** The top staff shows a series of chords. The bottom staff has a melodic line with fingerings: k , 5^m , 2^d , 6^m , 4^m , k , followed by a rest, then k , 5^m , 2^d , 6^d .
- System 2:** The top staff shows a series of chords. The bottom staff has a melodic line with fingerings: 4^m , k , followed by a rest, then k , 5^m , 2^d , 6^m , 4^m , k .
- System 3:** The top staff shows a series of chords. The bottom staff has a melodic line with fingerings: 6 , 5 , 4 , 3 , 6 , 5 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 7 .
- System 4:** The top staff shows a series of chords. The bottom staff has a melodic line with fingerings: 6 , 5 , 4 , 3 , 6 , 5 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 7 .
- System 5:** The top staff shows a series of chords. The bottom staff has a melodic line with fingerings: 6 , 5 , 4 , 3 , 6 , 5 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 7 .
- System 6:** The top staff shows a series of chords. The bottom staff has a melodic line with fingerings: 6 , 5 , 4 , 3 , 6 , 5 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 3 , 4 , 7 .

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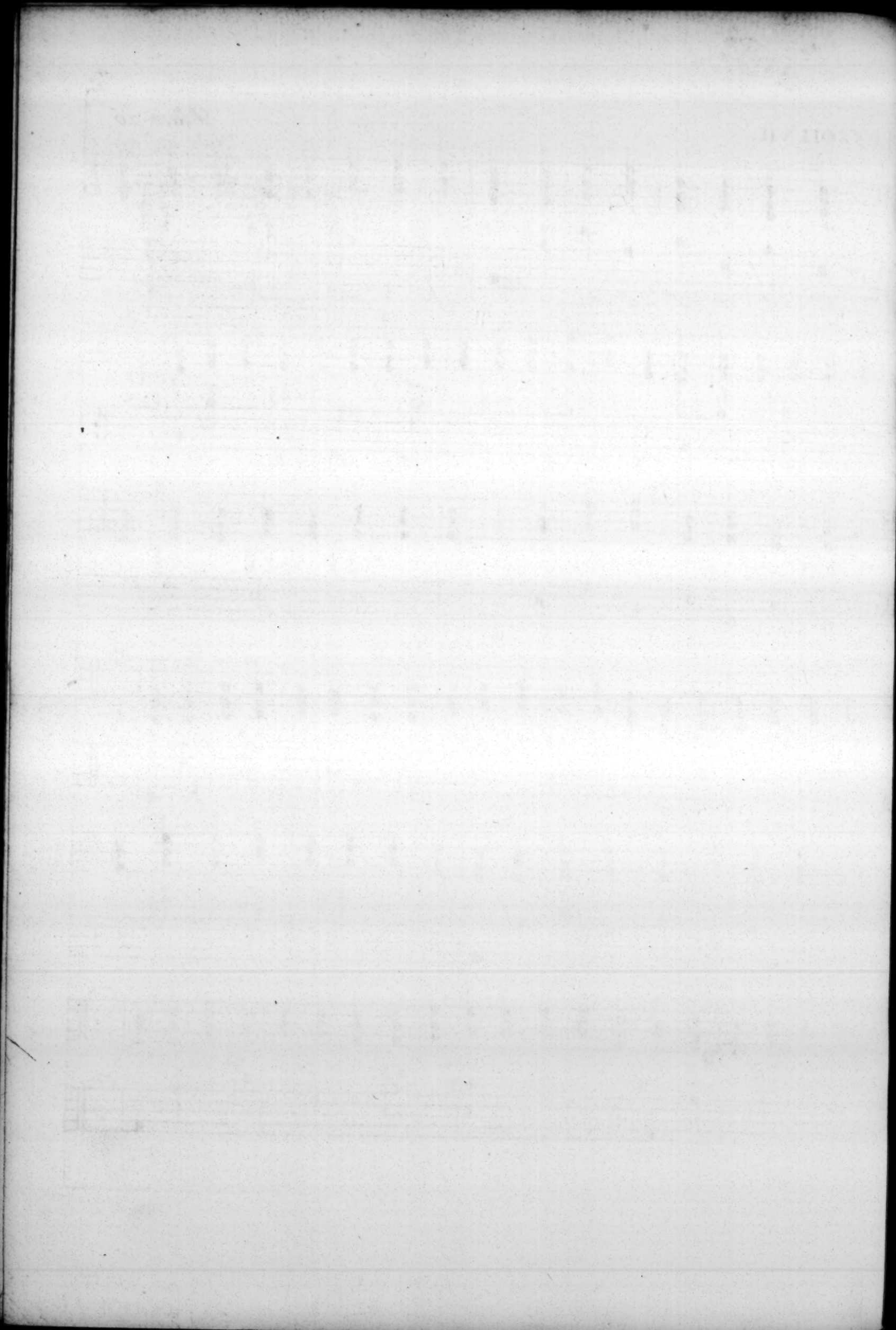
L

This block contains the right edge of the page, showing the continuation of musical notation from the previous page. It includes several staves with notes, clefs, and other musical symbols. The notation is partially cut off by the edge of the page.

Lesson VII.

Plate 26

This page contains a handwritten musical score for Lesson VII, Plate 26. It consists of ten systems, each with a piano (P) part on a grand staff and an organ (O) part on a single staff. The piano parts are written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The organ parts are written in bass clef with the same key signature and time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'k' (crescendo) and 'R' (ritardando). Fingerings are indicated by numbers 1-5. Ornamentation is shown with '6 5' and '4 3' above notes. The organ part includes a 7th finger on the final note of the first system and a 7th finger on the final note of the last system. The piece concludes with a double bar line and repeat dots.



Lesson .VII.

Plate. 27.

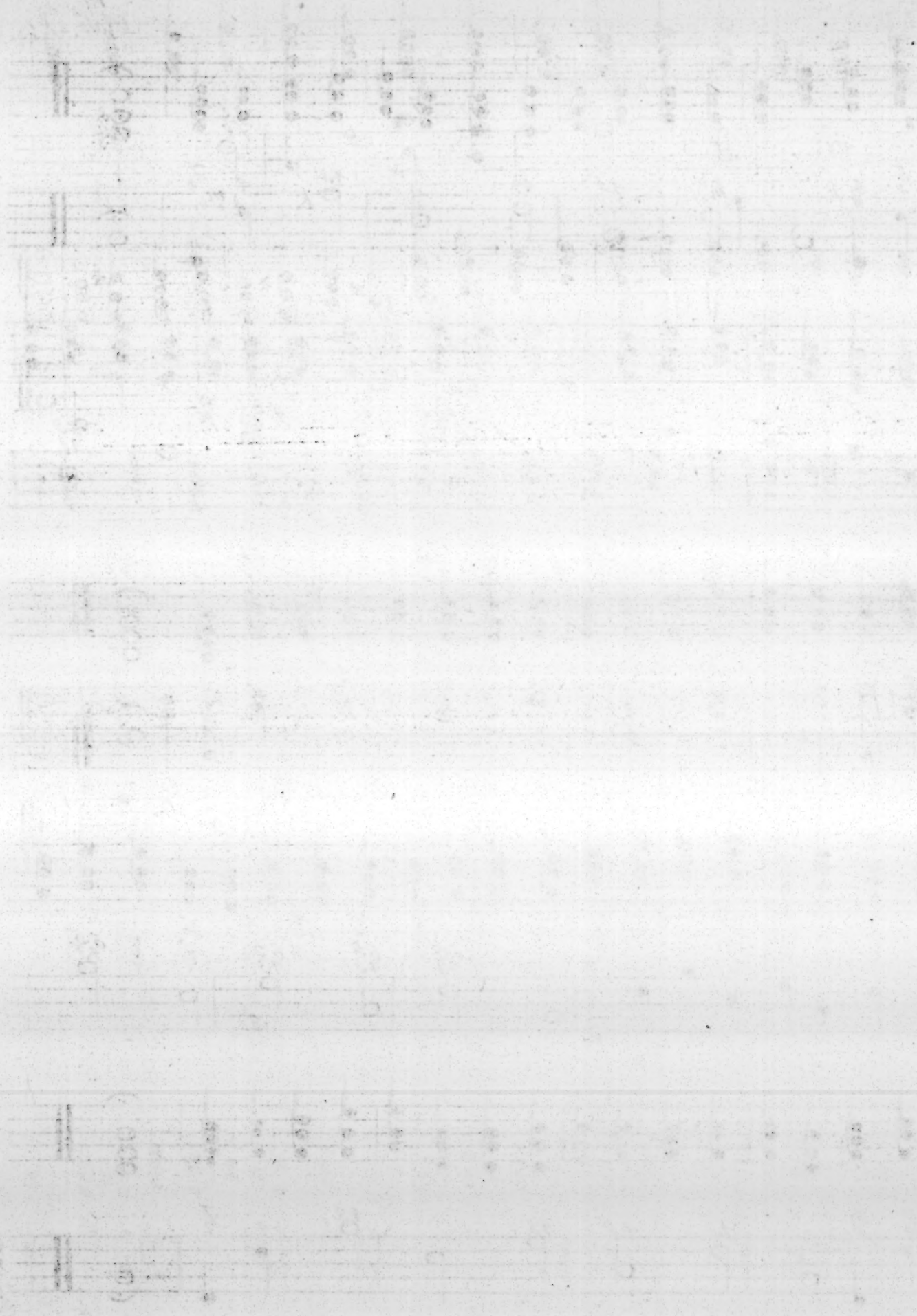
The musical score is written on ten staves, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The key signature for all staves is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and fingerings. Specific annotations are present throughout the score, including 'K.', '5th', '2d', '6th', '4th', and '7'. The score concludes with double bar lines on the final staves.



Lesson VII.

Plate 28.

This musical score is for Lesson VII, Plate 28. It consists of six systems, each with a treble staff and a bass staff. The key signature is D major (two sharps). The treble staves contain a series of chords, primarily triads and dyads, moving in a stepwise fashion. The bass staves provide a harmonic accompaniment, often using single notes or simple chords. Fingerings are indicated by numbers 1-5 above or below notes. Some notes in the bass staff are marked with a '7', likely indicating a seventh. The notation is in a historical style, with some variations in note heads and bar lines. The piece concludes with a double bar line and repeat dots at the end of the sixth system.



The musical score is written on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7. Dynamics like 'K' and '5th' are present. The score is written in a historical style with a key signature of one sharp (F#).



Lesson .VIII.

Platz 30

The musical score is written on 12 staves, alternating between treble and bass clefs. The notation includes various note values, rests, and fingerings. Key features include:

- Staff 1 (Treble):** A series of sixteenth notes, mostly beamed in groups of four.
- Staff 2 (Bass):** Features a half note, a quarter note, and a half note. Above the staff are fingerings: 6, 7, 98, 98. Below the staff are markings: K., 5th, 4th, K., K., 4th, 5th.
- Staff 3 (Treble):** Continues the sixteenth-note pattern.
- Staff 4 (Bass):** Includes a half note, a quarter note, and a half note. Above the staff are fingerings: 98, 98, 98, 6, 7, 7, 43, 4, 4, 6, 4. Below the staff are markings: 6th, 7th, K., 5th, 3d, 4th, 5th, K.
- Staff 5 (Treble):** Continues the sixteenth-note pattern.
- Staff 6 (Bass):** Includes a half note, a quarter note, and a half note. Above the staff are fingerings: 6, 7, 98, 98, 98.
- Staff 7 (Treble):** Continues the sixteenth-note pattern.
- Staff 8 (Bass):** Includes a half note, a quarter note, and a half note. Above the staff are fingerings: 98, 98, 6, 7, 7, 43, 4, 4, 6, 4.
- Staff 9 (Treble):** Continues the sixteenth-note pattern.
- Staff 10 (Bass):** Includes a half note, a quarter note, and a half note. Above the staff are fingerings: 6, 7, 98, 98.
- Staff 11 (Treble):** Continues the sixteenth-note pattern.
- Staff 12 (Bass):** Includes a half note, a quarter note, and a half note. Above the staff are fingerings: 98, 98, 98, 6, 7, 7, 43, 4, 4, 6, 4.

This page contains ten staves of handwritten musical notation. The notation is written in dark ink on aged, slightly discolored paper. The staves are arranged vertically, with some staves containing multiple measures of music. The notes are mostly eighth and sixteenth notes, with some rests. The handwriting is somewhat faded and the ink is slightly blurred, suggesting the age of the manuscript. The page is numbered '10. 5284' in the top left corner and 'III' in the top right corner.

Le

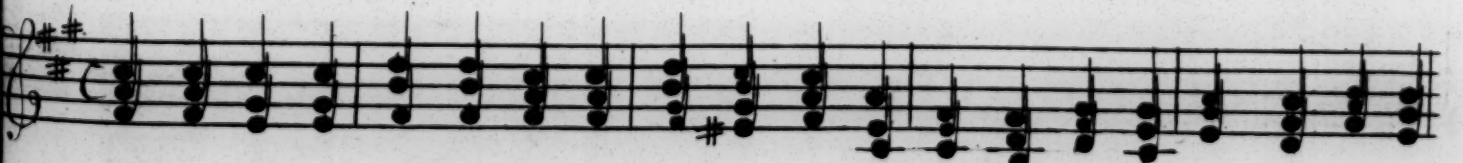
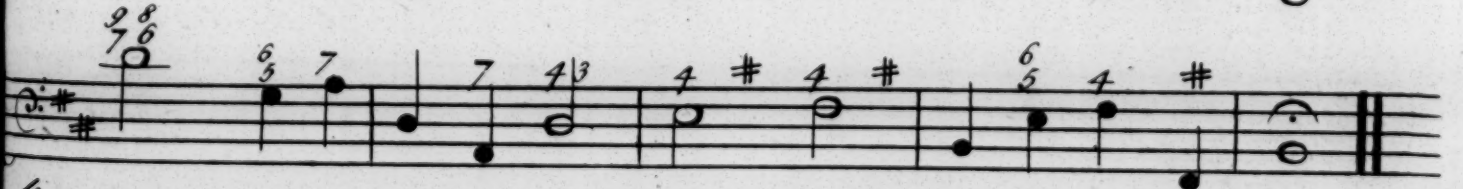
This strip shows the right edge of the adjacent page, which contains musical notation. The word 'Le' is visible at the top. The notation includes staves with notes and rests, similar to the main page.

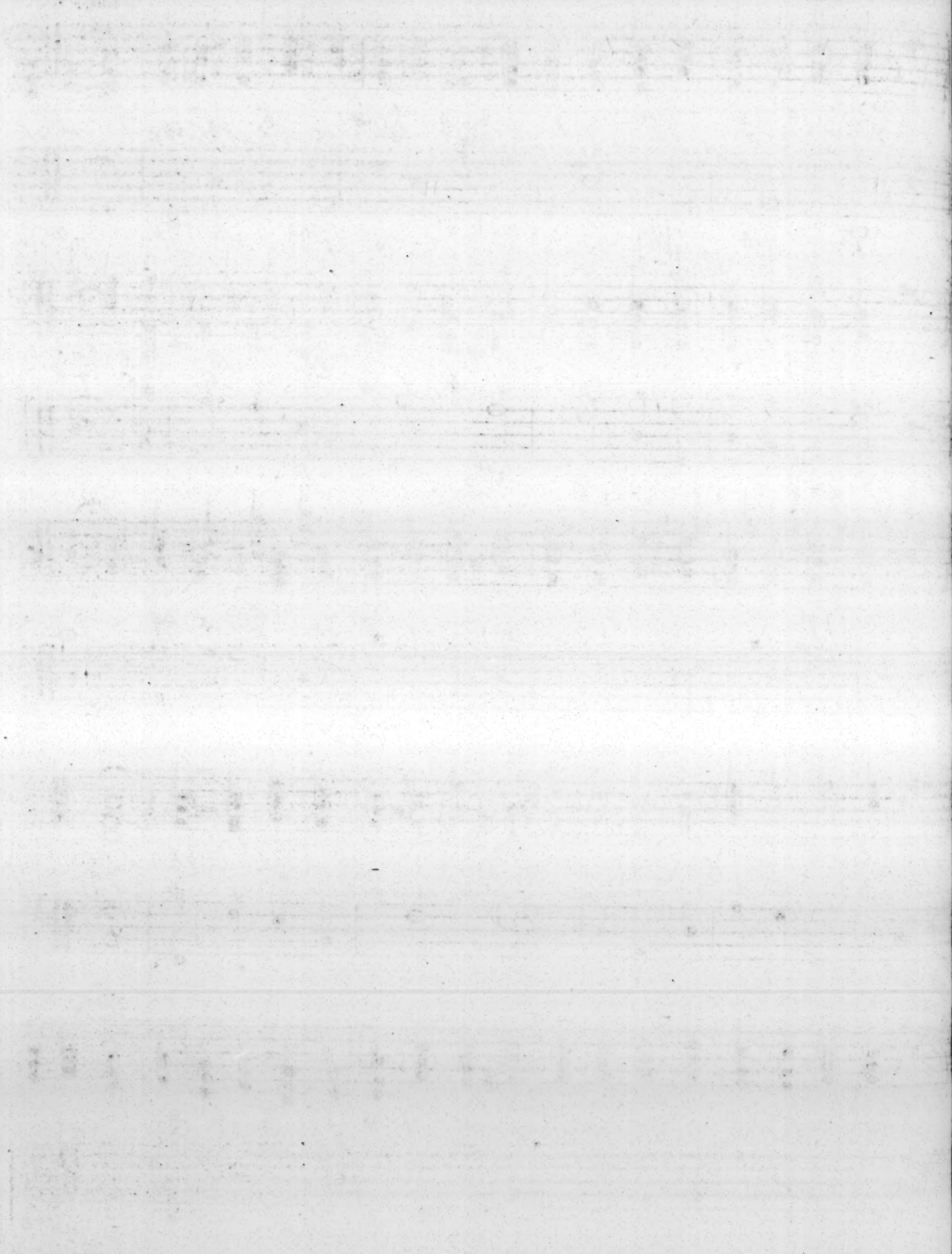


K. 5th 4th K. K. 4th 5th 6th 7th



K. 5th 3^d 4th 5th K.





Lesson VIII.

Plate 32.

The musical score is written for a single melodic line, likely for a piano or violin. It consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes chords, single notes, and fingerings. Fingerings are indicated by numbers 1-7 and 98/76. Some notes have accidentals (sharps). The piece ends with a double bar line and repeat dots.

System 1: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

System 2: Treble staff has a series of chords. Bass staff has notes with fingerings: 6/5, 7, #, 98/76, 98/76, 98/76, 98/76.

System 3: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

System 4: Treble staff has a series of chords. Bass staff has notes with fingerings: 6/5, 7, #, 98/76, 98/76, 98/76, 98/76.

System 5: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

System 6: Treble staff has a series of chords. Bass staff has notes with fingerings: 98/76, 6/5, 7, 7, 4, 3, 4, #, 4, #, 6/5, 4, #.

Handwritten musical notation on a page with ten staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes across the staves. The page is otherwise blank, with some minor smudges and a small dark mark near the bottom center.

Partial view of the adjacent page on the right, showing handwritten musical notation. The word "Les" is visible at the top, and "sign" is visible at the bottom. The notation includes staves with notes and clefs.

Lesson IX.

Plate 33.

6 7 7

k 4th 2^d 5th 3^d 6th 4th 7th 5th k

4 3

k 4th 2^d 5th 3^d 6th 4th 7th 5th k

6 7 7

4 3

6 7 7

5 7 6 4

5 7 6 4

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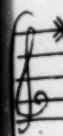
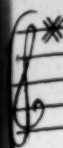
This block shows the right edge of the page, where the musical notation from the adjacent page is visible. It includes a large capital letter 'L' at the top, followed by several staves of music. The notation includes treble clefs, key signatures with one flat (B-flat), and various musical notes and rests. The page is otherwise blank.

Lesson IX.

Plate 34.

This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-7 above or below notes. Some staves include slurs and markings like '4th', '2nd', '5th', '3rd', '6th', '7th', and 'k'. The key signature changes across the staves, starting with one sharp (F#) and moving through two sharps (F#, C#) to three sharps (F#, C#, G#). The notation is written in a clear, legible style typical of 19th-century music manuscripts.

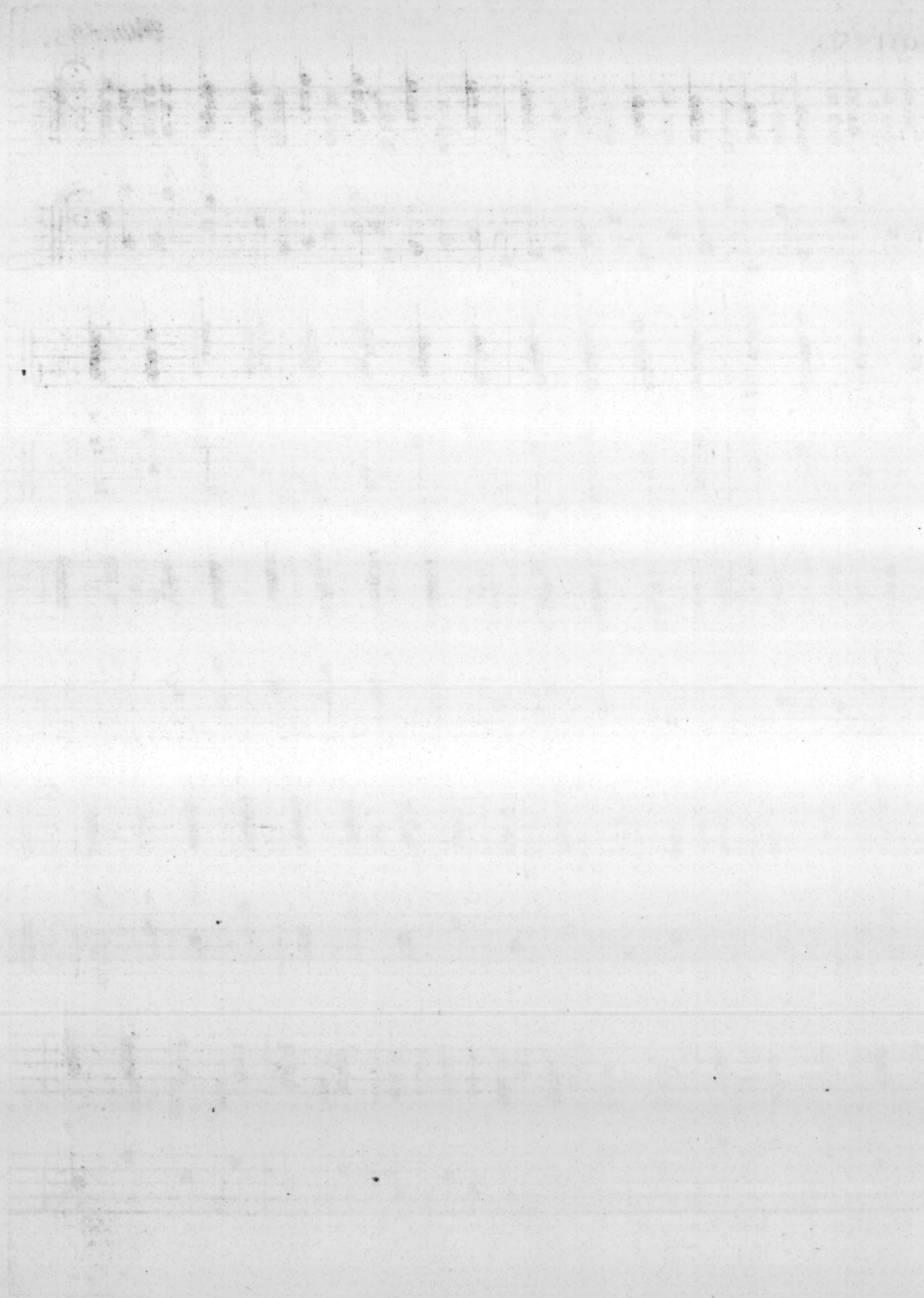
Lo



Lesson IX.

Plate 35.

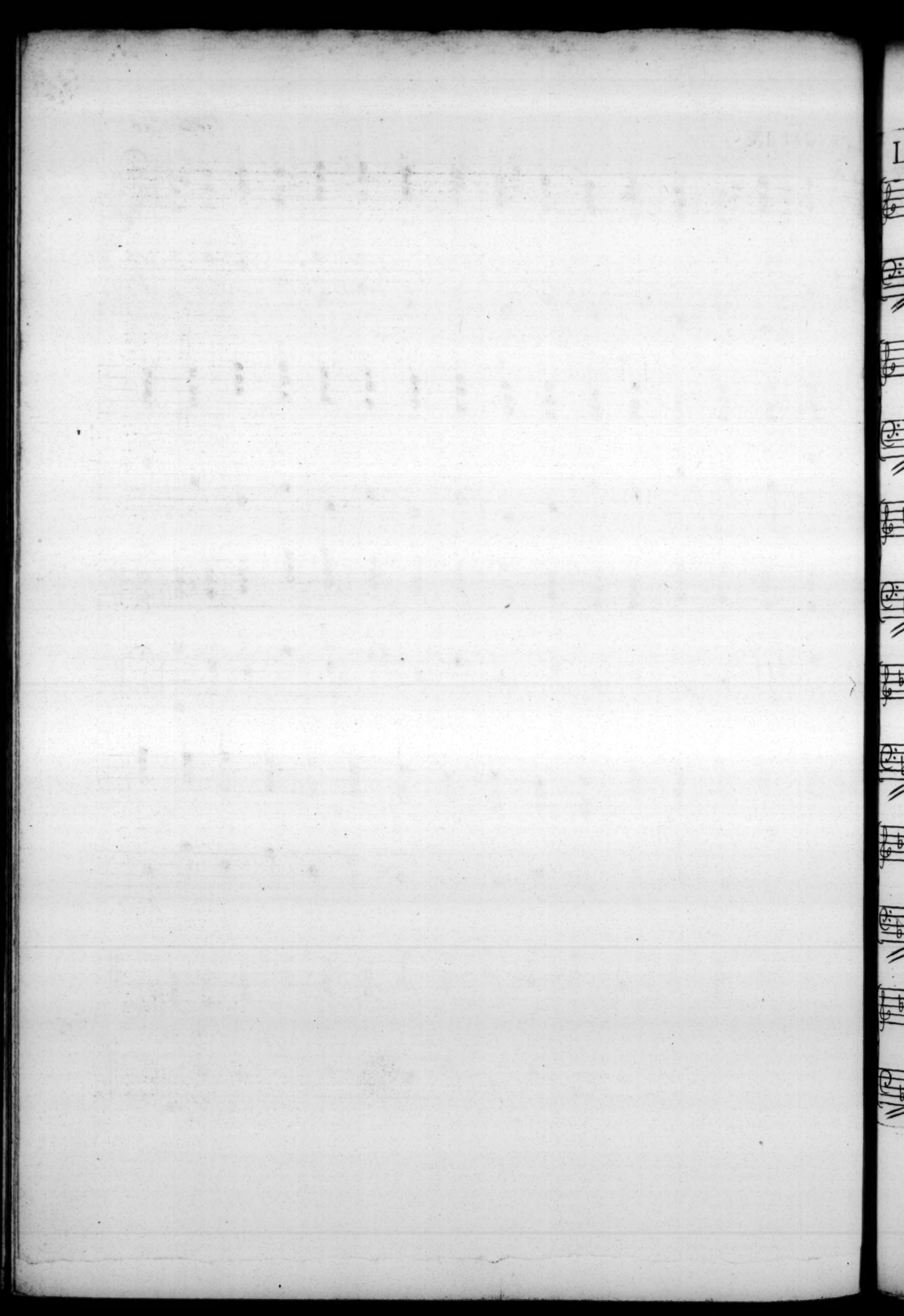
Handwritten musical score for "The Rose Tree" on ten staves. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody is in the bass clef, and the accompaniment is in the treble clef. The melody includes various notes, rests, and fingerings (1-7). The accompaniment consists of chords and single notes. The score ends with a double bar line and repeat signs.



Lesson ix.

Plate 36.

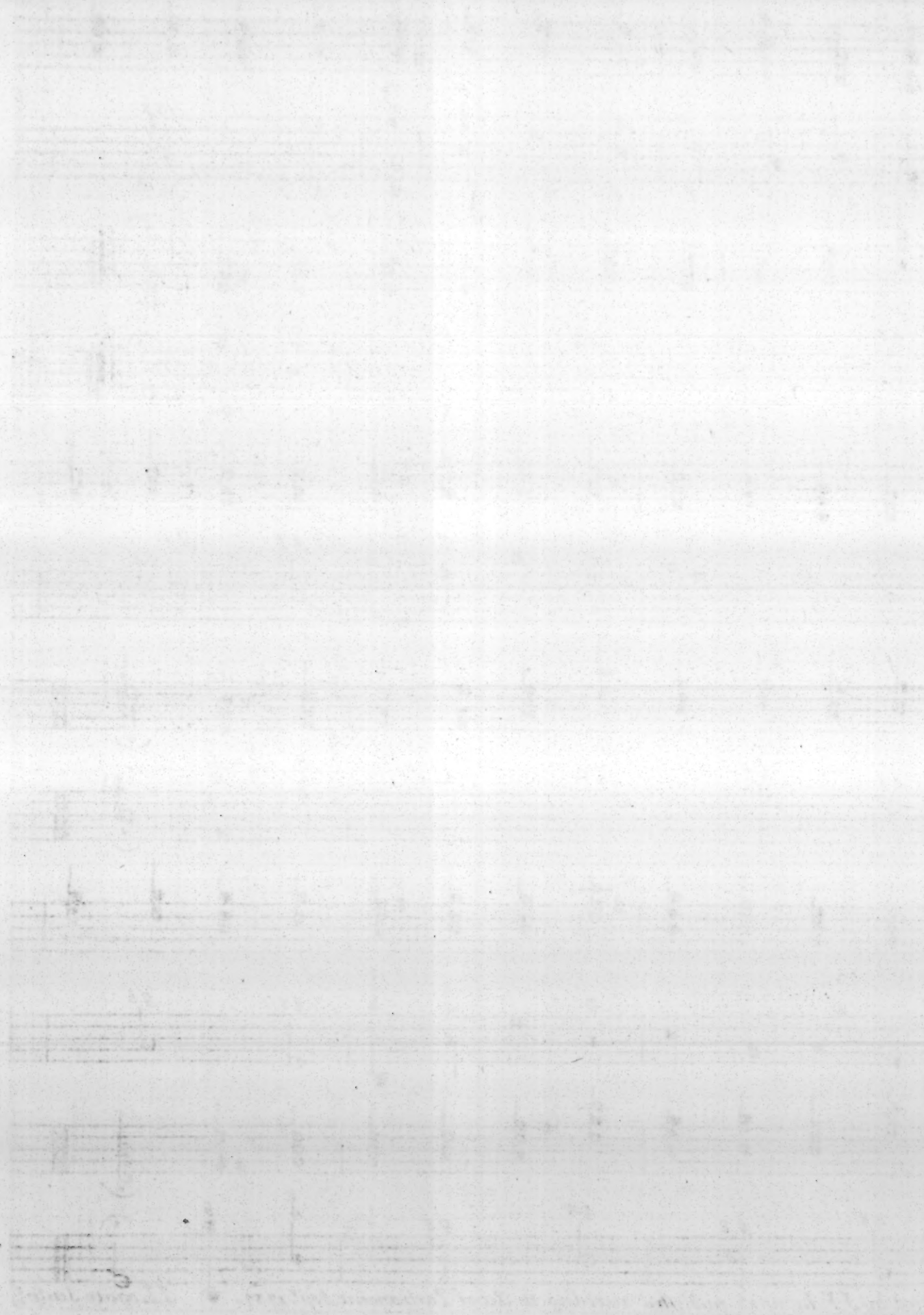
This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). Some notes are marked with an 'x' or a '*' symbol. The music is written in a single key, likely C major or a relative minor, and the time signature is not explicitly shown but appears to be common time (C). The staves are numbered 1 through 10, with the first staff of each pair starting with a 'C' time signature. The notation is clear and legible, with a focus on technical exercises.



Lesson X.

Plate 37

The musical score for Lesson X, Plate 37, is composed of eight systems of two staves each. The top staff of each system is in treble clef with a C-clef, and the bottom staff is in bass clef with an F-clef. The music is written in a single key with a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. Some notes are marked with 'K' and 'th' (thumb). Fingerings are indicated by numbers 1-5. The score ends with a double bar line and a repeat sign.



Lesson X

Plate 38

This page contains ten systems of musical notation, each consisting of a piano accompaniment staff and a vocal melody staff. The piano parts are written in C major, indicated by the key signature (one sharp, F#) and the common time signature (C). The vocal parts are written in G major, indicated by the key signature (two sharps, F# and C#). The systems are numbered 1 through 10, corresponding to the systems of the previous page. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5 above the notes. Some systems include slurs and ties. The page is labeled "Lesson X" in the top left corner and "Plate 38" in the top right corner. The handwriting is in ink on aged paper.

System 1: Piano accompaniment starts with a C major triad (C4, E4, G4) and a bass line of C4, E4, G4. The vocal melody starts with a G4 note. The system ends with a double bar line.

System 2: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 3: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 4: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 5: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 6: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 7: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 8: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 9: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

System 10: Piano accompaniment continues with a C major triad and a bass line of C4, E4, G4. The vocal melody continues with a G4 note. The system ends with a double bar line.

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey marks on the paper. The staves are arranged in a single column, with each staff containing several measures of music. The paper is aged and slightly discolored.

Partial view of the adjacent page on the right, showing handwritten musical notation. The notation is more legible than the previous page, with visible notes, stems, and clefs. The word "els" is partially visible at the top right.

This page contains a handwritten musical score for Lesson X, Plate 39. The score is written on ten staves, organized into five pairs. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1 through 7 above the notes. Some notes are marked with 'K.' and '4th', '3d', '6th', '7th' indicating specific intervals or positions. The score concludes with double bar lines on the final staff of each pair.



This page contains a handwritten musical score for Lesson X, Plate 40. The score is written on ten staves, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 43, 98, 4, 6, 7, 5). The score concludes with a double bar line on the final staff.

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Lesson. XI.

Plata. 41.

The musical score is written on eight systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music features various chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with 'K' and dotted lines. The score ends with a double bar line and repeat dots.

Designed by J. F. Lampe & Publish'd according to Act of Parliament Sep. 1737.

Handwritten musical score on aged paper, featuring multiple staves with notes and rests. The notation is dense and appears to be a single melodic line. The paper shows signs of wear, including creases and discoloration. The score is organized into measures, with some measures containing multiple notes. The handwriting is in dark ink, and the overall style suggests a historical or manuscript context.

Partial view of the adjacent page, showing musical notation and the word "Son" at the top. The notation includes staves with notes and rests, and the word "Son" is written in a serif font.

Handwritten musical score for Son. XI, Plate 42. The score consists of 12 staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and fingerings. Specific annotations include 'K' for key signatures, '5th', '6th', '3d', and '4th' for intervals, and '9 8' for a specific interval. The piece concludes with double bar lines on the final staff.



Lesson. XI.

Plate 43.

This page contains a handwritten musical score for Lesson XI, Plate 43. It consists of six systems, each with a treble and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-5 and sometimes 9 and 8. Some notes are marked with 'K' and others with '5th', '6th', '3rd', or '4th'. The score is written in a clear, legible hand.

System 1: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingerings: 4 3, 9 8, 4 3, 9 8, 4 3, 4 3.

System 2: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingerings: 4 3, 9 8, 4 3, 4 3.

System 3: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingerings: 4 3, 9 8, 4 3, 4 3.

System 4: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingerings: 4 3, 9 8, 4 3, 4 3.

System 5: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingerings: 4 3, 9 8, 4 3, 4 3.

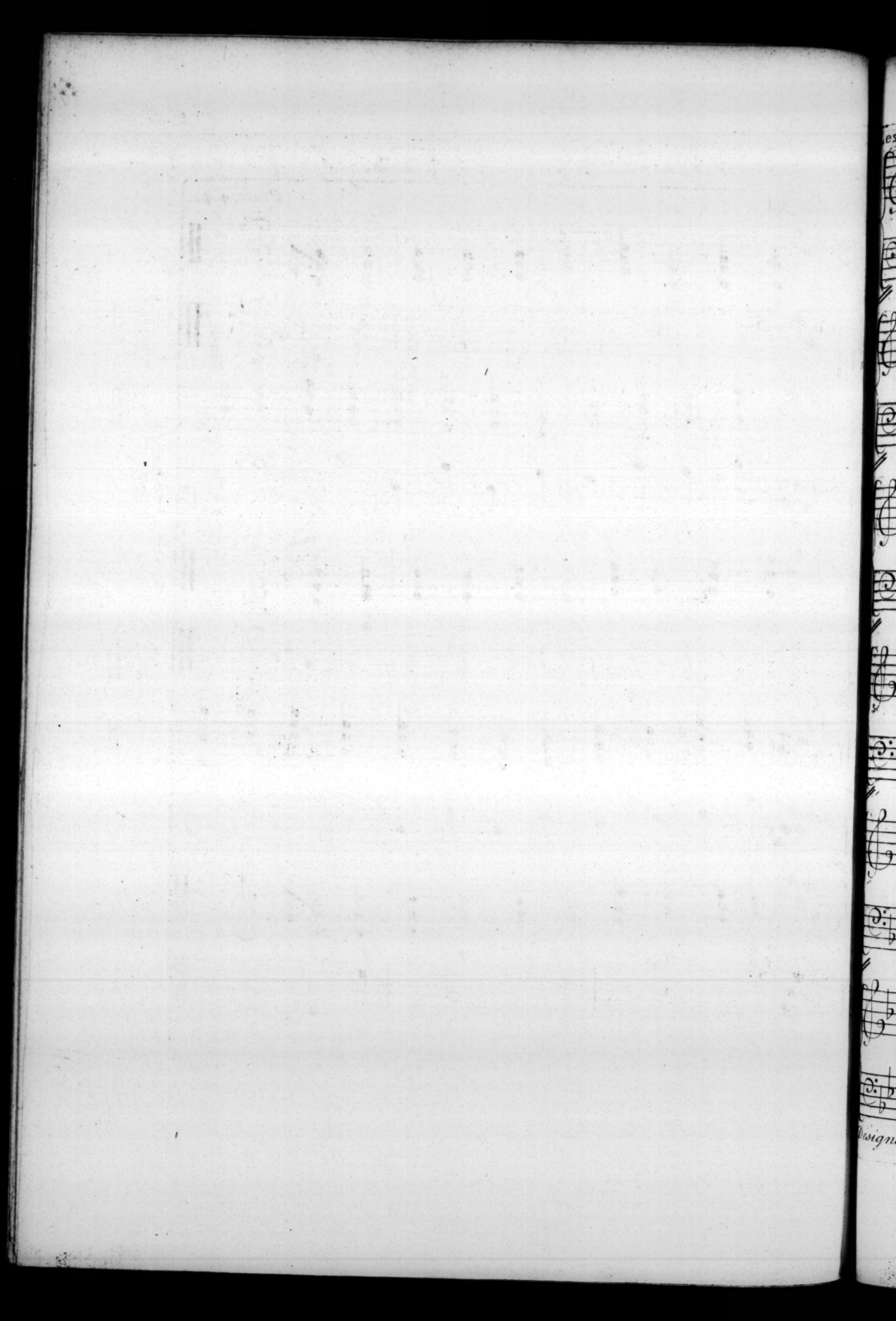
System 6: Treble staff has a series of eighth notes. Bass staff has a series of eighth notes. Fingerings: 4 3, 9 8, 4 3, 4 3.



Lesson. XI.

Plate. 4 4.

This musical score is for Lesson XI, Plate 44. It consists of six systems, each with a treble and a bass staff. The key signature is D major (two sharps). The time signature is common time (C). The notation includes chords and single notes, with fingerings indicated by numbers 1-4 and 8-9. The first system has fingerings 9 8, 4 3, 9 8, 4 3, 4, 3. The second system has a 4 3 fingering at the end. The third system has fingerings 9 8, 4 3, 9 8, 4 3, 4, 3. The fourth system has a 4 3 fingering at the end. The fifth system has fingerings 9 8, 4 3, 9 8, 4 3, 4, 3. The sixth system has fingerings 9 8, 4 3, 9 8, 4 3, 4, 3. The score ends with a double bar line.



Handwritten musical score for Lesson XII, Plate 45. The score consists of 12 staves, each with a treble and bass clef. The music is written in C major and 4/4 time. It features various musical notations including notes, rests, accidentals, and fingerings. The first system (staves 1-2) includes a key signature change to C major and a series of notes with fingerings (4th, 7th, 3rd, 6th, 2nd, 5th) and a 'K.' marking. The second system (staves 3-4) continues with similar notation and fingerings. The third system (staves 5-6) includes a key signature change to C major and a series of notes with fingerings (4th, 7th, 3rd, 6th, 2nd, 5th) and a 'K.' marking. The fourth system (staves 7-8) continues with similar notation and fingerings. The fifth system (staves 9-10) includes a key signature change to C major and a series of notes with fingerings (4th, 7th, 3rd, 6th, 2nd, 5th) and a 'K.' marking. The sixth system (staves 11-12) continues with similar notation and fingerings. The score concludes with a double bar line and a repeat sign.



This page contains a handwritten musical score for Lesson XII, Plate 46. The score is written on ten systems, each consisting of a treble and a bass staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The notation includes various chords, primarily triads and dyads, with some chords marked with a 'K' (likely indicating a key signature change or a specific chord quality). Fingerings are indicated by numbers 1 through 7. Articulation marks, including slurs and accents, are used throughout. The score concludes with double bar lines and repeat signs on the final systems. The handwriting is in ink on aged paper.



Lesson XII.

Plate 47.

First system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 4th, 7th, 3^d, 6th, 2^d, 5th. The system concludes with a key signature change to C major.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 7, 7, 7, 7, 7, 7, 7. The system concludes with a key signature change to C major.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 5th. The system concludes with a key signature change to C major.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 7, 7, 7, 7, 7, 7, 7. The system concludes with a key signature change to C major.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of chords. Bass staff contains a series of notes with fingerings: 6, 5, 4. The system concludes with a key signature change to C major.



Lesson XII.

Plate 48.

This musical score, titled "Lesson XII." and "Plate 48," is written for a single melodic line on a grand staff. The key signature is G major (one sharp, F#), and the time signature is common time (C). The score consists of ten staves, organized into five pairs. Each pair contains a treble clef staff with chords and a bass clef staff with a single-note melody. The notation includes various musical symbols: treble and bass clefs, a common time signature, sharp signs for F# and C#, and double bar lines at the end of each system. Fingerings are indicated by numbers 1 through 7 above the notes. Chords are represented by multiple notes on a single staff. The melody in the bass clef staves is primarily composed of eighth and quarter notes, with some rests. The chords in the treble clef staves are mostly triads and dyads, with some more complex voicings. The overall structure suggests a progressive exercise in chordal harmony and single-note technique.

+ The 7 unresolved



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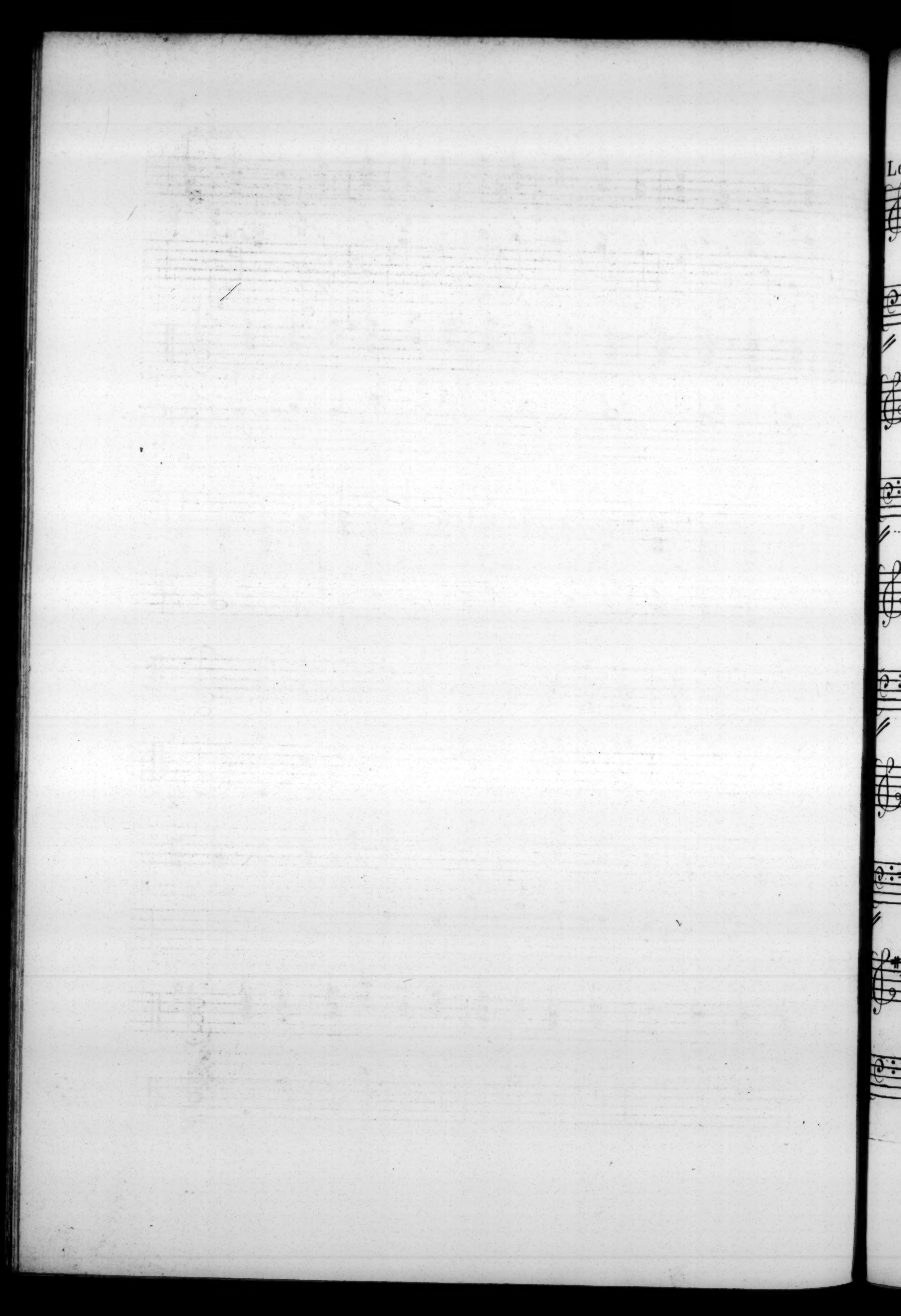
The musical score is written on eight systems, each containing a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1 through 5 above the notes. Pedal points are marked with 'K.' and '2.d'. The piece concludes with a double bar line.

Handwritten musical notation on a page with ten staves. The notation is extremely faint and illegible, appearing as light grey marks on the paper. The staves are arranged in a single column, with some faint clef-like symbols visible at the beginning of each staff. The paper shows signs of age, including slight discoloration and a few small dark spots.

Partial view of the adjacent page on the right, showing handwritten musical notation. Visible elements include staves, clefs, and some notes, though they are partially cut off by the edge of the frame.

This is a handwritten musical score for a keyboard instrument, likely a harpsichord or spinet, as indicated by the 'K.' markings. The score is written on ten staves, organized into five systems of two staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-7. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is titled 'elson XIII.' and is identified as 'Plate 50.' The score concludes with a double bar line and repeat dots at the end of the final system.

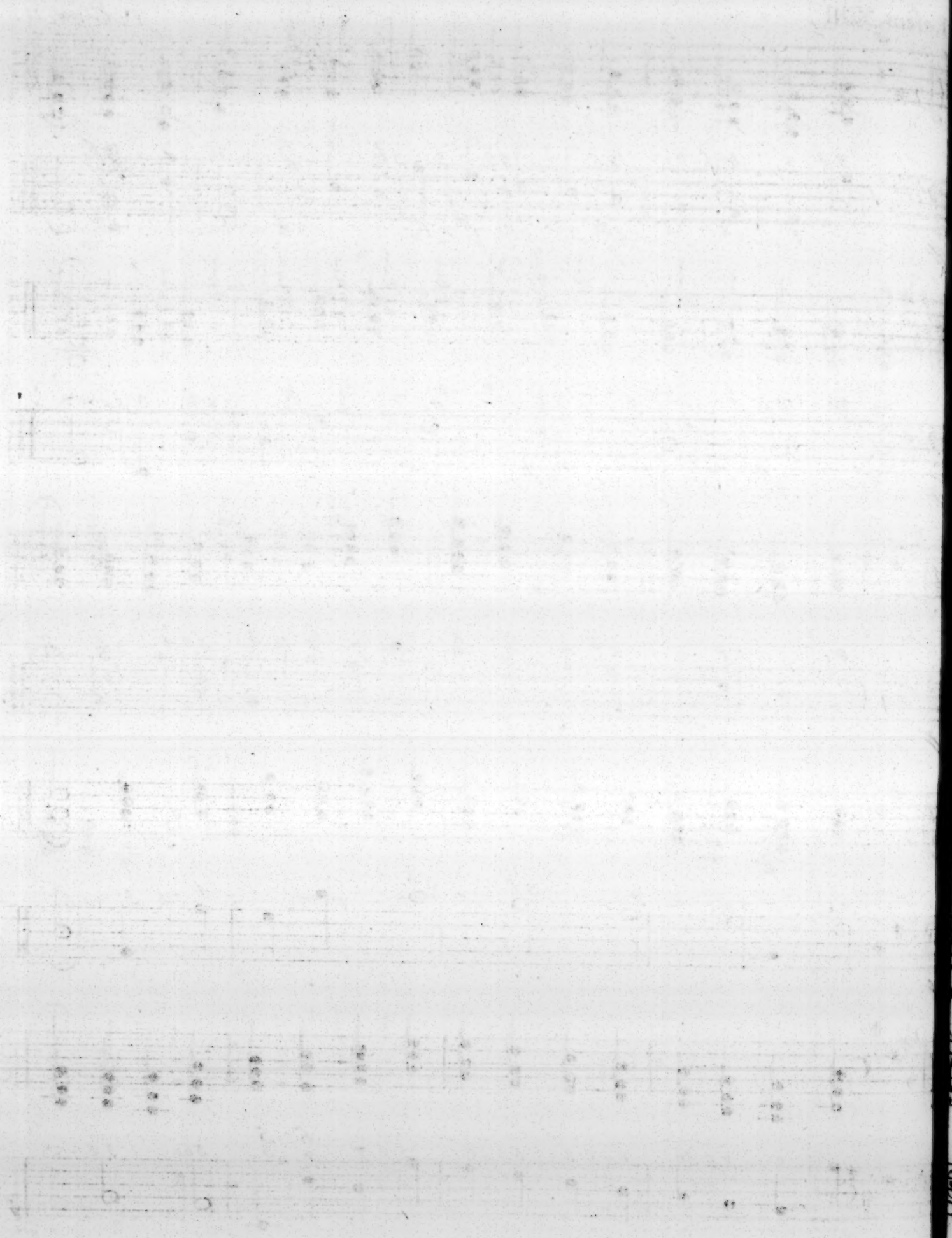
Handwritten musical score for a keyboard instrument, featuring multiple staves with notes, rests, and fingerings. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-7. The key signature is one flat (B-flat), and the time signature is common time (C). The piece is titled 'elson XIII.' and is identified as 'Plate 50.' The score concludes with a double bar line and repeat dots at the end of the final system.



Lesson XIII.

Plate 51.

This musical score is for Lesson XIII, Plate 51. It consists of six systems, each with a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes chords and single notes with various fingerings indicated by numbers 1-7. Some notes are marked with 'K' for 'Klang' or 'Klangfarbe' (timbre). The first system has a treble staff with chords and a bass staff with single notes and fingerings: 6, 6, 6, 6, 6, 6, 7, 6, 5, 56, 56. The second system has a treble staff with chords and a bass staff with single notes and fingerings: 56, 56, 56, 56, 56, 4, 3. The third system has a treble staff with chords and a bass staff with single notes and fingerings: 6, 6, 6, 6, 6, 6, 7, 6, 5, 56, 56. The fourth system has a treble staff with chords and a bass staff with single notes and fingerings: 56, 56, 56, 56, 56, 4, 3. The fifth system has a treble staff with chords and a bass staff with single notes and fingerings: 6, 6, 6, 6, 6, 6, 7, 6, 5, 56, 56. The sixth system has a treble staff with chords and a bass staff with single notes and fingerings: 6, 6, 6, 6, 6, 6, 7, 6, 5, 56, 56.



Lesson XIII.

Plate 52.

This page contains a handwritten musical score for Lesson XIII, Plate 52. The score is organized into ten systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Fingerings are indicated by numbers 1 through 7 above or below notes. Slurs are used to group notes that are played in a single breath or stroke. The score is written in a clear, legible hand, typical of 19th-century musical manuscripts.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one flat, and a series of notes and rests. The page is numbered 7.

Desig

Handwritten musical score for Son XIV, Plate 53. The score consists of eight systems of music, each with a treble and bass staff. The notation includes various notes, rests, and fingerings. Above the first staff, there are labels for fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3, 6, 7, 6. Above the second staff, there are labels for fingerings: K, 7th, 6th, 5th, 4th, 3d, 2d, K, K, 7th. Above the third staff, there are labels for fingerings: 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. Above the fourth staff, there are labels for fingerings: 6th, 5th, 4th, 3d, 2d, K. Above the fifth staff, there are labels for fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3, 6, 7, 6. Above the sixth staff, there are labels for fingerings: 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. Above the seventh staff, there are labels for fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 3, 6, 7, 6. Above the eighth staff, there are labels for fingerings: 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 6, 4, 5, 3. The score ends with a double bar line and repeat signs.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

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Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes.

Handwritten musical notation on a five-line staff, including a treble clef and several notes, visible on the right edge of the page.

Lesson XIV

Plate 54

Plate 54

K. 7th 6th 5th 4th 3^d 2^d K. K. 7th

6th 5th 4th 3rd 2^d K.

Handwritten musical notation on a page with ten staves. The notation is extremely faint and illegible, appearing as light grey marks on a textured, aged paper background. The staves are arranged in two columns of five. The right edge of the page shows the binding and the beginning of the next page, which contains more legible musical notation.

Lesson XIV.

Plate 55.

Musical staff 1 (Treble clef, key of D major, common time). The staff contains a sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 2 (Bass clef, key of D major, common time). This staff features a series of notes with fingerings indicated by numbers 1 through 7. Below the staff, a sequence of intervals is labeled: K., 7th, 6th, 5th, 4th, 3^d, 2^d, K., followed by a repeat of K., 7th.

Musical staff 3 (Treble clef, key of D major, common time). The staff contains a sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 4 (Bass clef, key of D major, common time). This staff features a series of notes with fingerings indicated by numbers 1 through 7. Below the staff, a sequence of intervals is labeled: 6th, 5th, 4th, 3^d, 2^d, K., followed by a repeat of K., 7th.

Musical staff 5 (Treble clef, key of D major, common time). The staff contains a sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

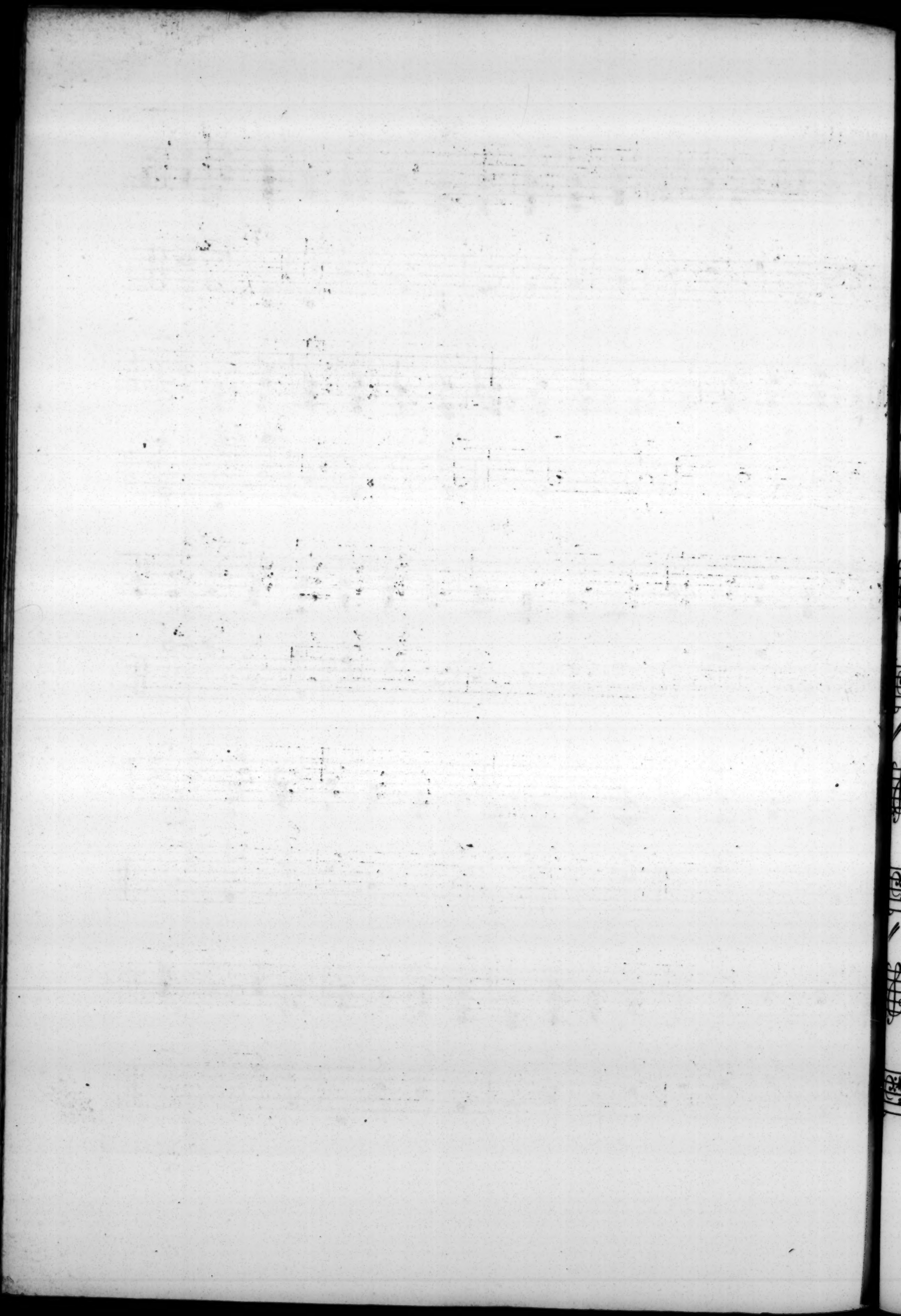
Musical staff 6 (Bass clef, key of D major, common time). This staff features a series of notes with fingerings indicated by numbers 1 through 7. Below the staff, a sequence of intervals is labeled: 6th, 5th, 4th, 3^d, 2^d, K., followed by a repeat of K., 7th.

Musical staff 7 (Treble clef, key of D major, common time). The staff contains a sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

Musical staff 8 (Bass clef, key of D major, common time). This staff features a series of notes with fingerings indicated by numbers 1 through 7. Below the staff, a sequence of intervals is labeled: 6th, 5th, 4th, 3^d, 2^d, K., followed by a repeat of K., 7th.

Musical staff 9 (Treble clef, key of D major, common time). The staff contains a sequence of chords, primarily triads and dyads, moving in a stepwise fashion across the staff.

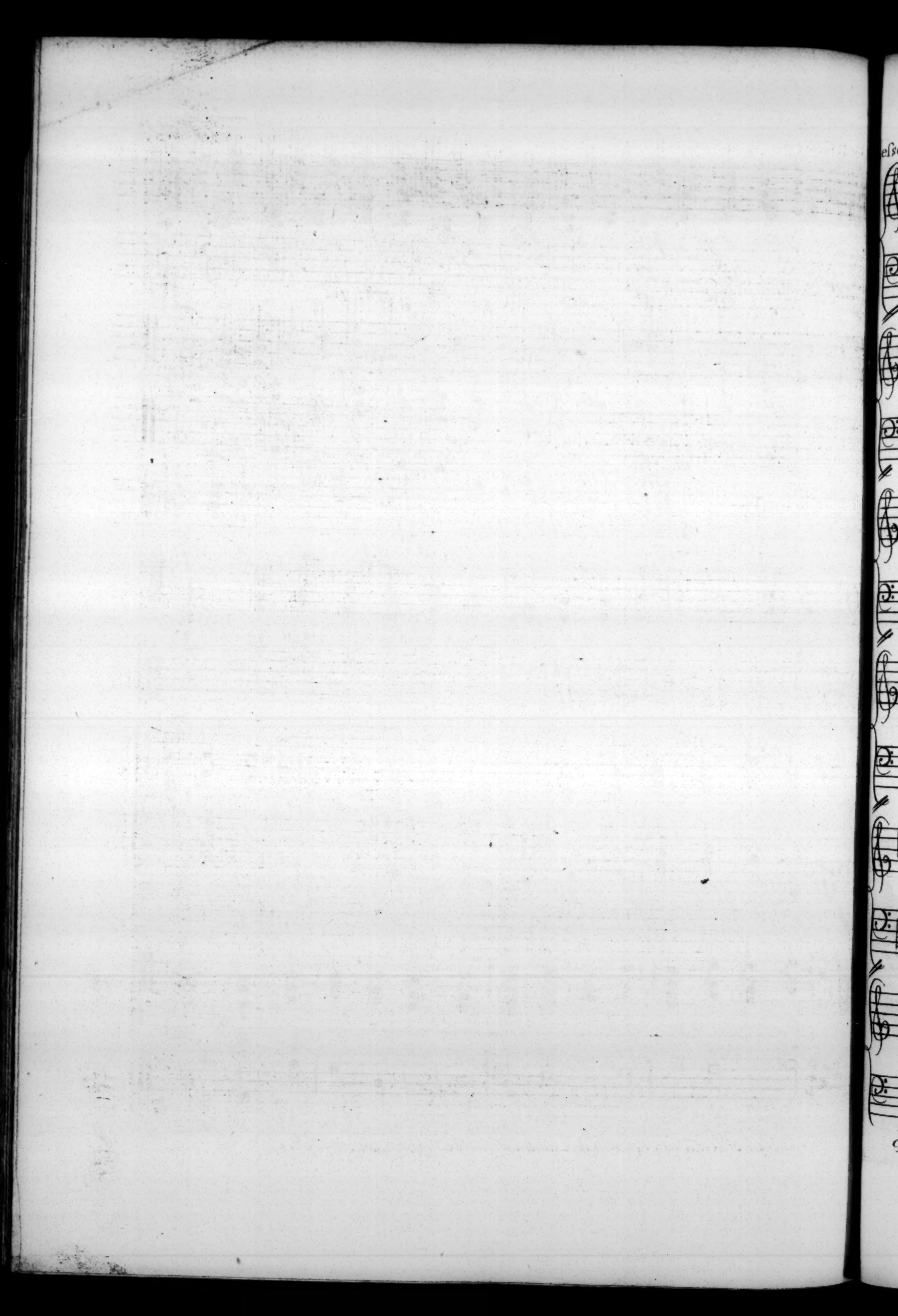
Musical staff 10 (Bass clef, key of D major, common time). This staff features a series of notes with fingerings indicated by numbers 1 through 7. Below the staff, a sequence of intervals is labeled: 6th, 5th, 4th, 3^d, 2^d, K., followed by a repeat of K., 7th.



Lesson XIV.

Plate. 56.

This page contains a handwritten musical score for Lesson XIV, Plate 56. It consists of six systems, each with a treble staff and a bass staff. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes chords, mostly triads and dyads, with various fingerings indicated by numbers 1-5 above or below the notes. Some notes are marked with '76' or '64' above them, possibly indicating specific fingering or articulation. The piece concludes with a double bar line and repeat dots at the end of each system.



The musical score is composed of 12 staves, each containing a treble and bass clef. The music is written in C major and 4/4 time. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings (1-5) and accidentals (sharps) are indicated throughout the piece. The score is divided into sections by double bar lines.

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This is a handwritten musical score for a keyboard instrument, likely a harpsichord or spinet, in G major (one sharp). The score is organized into four systems, each containing three staves. The top staff of each system is for the right hand, and the bottom two staves are for the left hand. The notation includes notes, rests, and various ornaments (trills, mordents, etc.). Fingerings are indicated by numbers 1-5 above or below notes. The key signature is G major, and the time signature is common time (C). The score concludes with a double bar line and repeat signs at the end of each system.

Handwritten musical score for a keyboard instrument, featuring multiple staves with notes, fingerings, and ornaments. The notation includes various musical symbols such as notes, rests, and ornaments, along with fingerings (e.g., 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6 5 7 7 4) and key signatures (K.). The score is organized into systems, with each system containing three staves. The notation includes various musical symbols such as notes, rests, and ornaments, along with fingerings (e.g., 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6 5 7 7 4) and key signatures (K.). The score is organized into systems, with each system containing three staves. The notation includes various musical symbols such as notes, rests, and ornaments, along with fingerings (e.g., 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 6 5 7 7 4) and key signatures (K.).

Handwritten musical score on ten staves. The notation is dense and appears to be a form of shorthand or early musical notation, possibly for a keyboard instrument. The staves are arranged in two groups of five, with a small gap between them. The notation includes various symbols, including circles, lines, and some larger, more complex shapes, which may represent notes, rests, or other musical elements. The handwriting is somewhat faded and the paper shows signs of age.

Partial view of the adjacent page on the right, showing musical notation. The word "Left" is visible at the top, indicating the left hand part of the score. The notation includes staves with clefs, key signatures, and notes.

Lesson XV.

Plate 59.

The musical score is written on 12 staves, alternating between treble and bass clefs. The notation includes various chords, mostly triads, with some dyads. Fingerings are indicated by numbers 1-5 above the notes. Some notes are marked with a sharp sign (#). Below the first two staves, there are two lines of text: "K. 2d 3d 4th 5th 6th 7th K." and "K. 7th K. 7th K. 7th K. 6th 6th 7th 7th K.".

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading. The word "Lelsa" is visible at the top right.

This page contains ten staves of musical notation, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-5. Some staves also feature accidentals (sharps and naturals) and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Handwritten musical notation on a page with 12 staves. The notation is extremely faint and illegible, appearing as light grey marks on the paper. A single, dark, diagonal stroke is visible on the fourth staff from the top.

Handwritten musical notation on the right edge of the page, showing the continuation of the music from the previous page. The notation is more legible than the main body of the page, showing staves with notes, clefs, and bar lines. The word "Design" is visible at the bottom right corner.

Handwritten musical score for Lesson XVI, Plate 61. The score consists of ten systems, each with a treble and bass staff. The music is in common time (C) and features a series of chords and single notes. Fingerings are indicated by numbers 1-7 above notes. Intervallic relationships are labeled below the bass staff of each system: 7th, 6th, 5th, 4th, 3rd, 2nd, and K. (Key). The key signature changes from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The notation includes various note values, rests, and accidentals (sharps and naturals). The piece concludes with a double bar line and repeat dots at the end of the final system.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests.

Handwritten musical notation on a five-line staff, including notes and rests, visible on the right edge of the page.

This page contains a handwritten musical score for Lesson XVI, Plate 62. The score is written on ten staves, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-7. Some staves also feature specific markings such as 'K.', '7th', '6th', '5th', '4th', '3d', '2d', and '76'. The score concludes with double bar lines and repeat signs at the end of several sections.

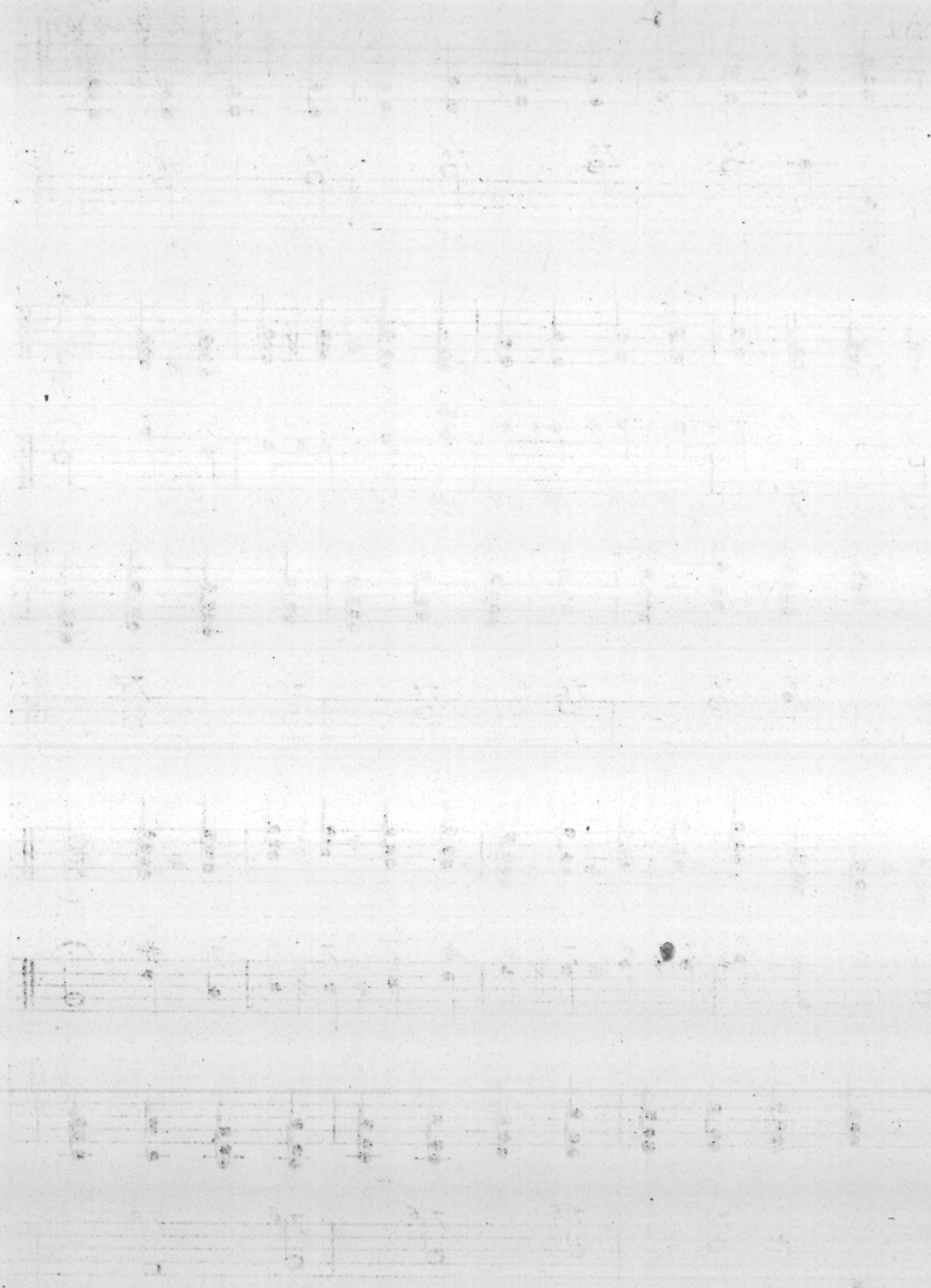
Handwritten musical notation on a page with 12 staves. The notation is extremely faint and mostly illegible. It appears to be a single melodic line, possibly for a vocal or instrumental part. The first staff shows a treble clef and a key signature of one sharp (F#). The notation consists of various note values, including quarter and eighth notes, and rests. There are some markings that look like bar lines and repeat signs. The paper is aged and shows some staining and wear.

Partial view of the adjacent page on the right. It shows the continuation of the musical notation. The word "Lel" is visible at the top. The notation includes treble and bass clefs, and various musical symbols. The page is also aged and shows some wear.

Lesson XVI.

Plate 63.

This page contains a handwritten musical score for Lesson XVI, Plate 63. It consists of six systems, each with a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various chords and single notes, often with fingerings (6, 7) and positions (7th, 6th, 5th, 4th, 3rd, 2nd) indicated below the notes. The first system shows a sequence of chords in the treble and corresponding notes in the bass. The second system includes a key signature change to two sharps (F# and C#) in the bass staff. The third system returns to one sharp. The fourth system shows a sequence of chords in the treble and corresponding notes in the bass. The fifth system includes a key signature change to two sharps in the bass staff. The sixth system returns to one sharp. The notation is clear and legible, with some corrections and markings visible.



Lesson XVI.

Plate. 64.

This page contains a handwritten musical score for Lesson XVI, Plate 64. The score is organized into ten systems, each consisting of a treble staff and a bass staff. The key signature for all systems is one sharp (F#), indicated by a sharp sign on the F line of the treble staff and the F space of the bass staff. The time signature is common time (C), indicated by a 'C' on the first line of the treble staff in each system. The notation includes various musical symbols: notes (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-7). Some systems also include a '76' marking above a note, possibly indicating a specific fingering or a measure number. The score concludes with a double bar line and a repeat sign at the end of the tenth system.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Handwritten musical notation on a five-line staff, mostly illegible due to fading.

Let
Handwritten musical notation on a five-line staff, including treble and bass clefs and various notes.
Design

Lesson, XVII.

Plate 65.

The musical score is organized into eight systems, each containing a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The key signature changes from C major to G major (one sharp) and then to D major (two sharps). The score includes several instances of 'K.' and '7th' markings, and 'Key Note' labels. The music is written in common time (C).

Handwritten musical score on ten staves. The notation is extremely faint and illegible, appearing as light grey marks on the paper. The staves are arranged in a single column, with each staff containing several measures of music. The ink is very light, making the notes and symbols difficult to discern.

Partial view of the adjacent page on the right, showing the edge of the musical score. The word "Left" is visible at the top right corner. The notation on this page is also faint and illegible, matching the style of the main page.

Lesson XVII.

Plate. 60.

This page contains a handwritten musical score for Lesson XVII, Plate 60. It consists of ten systems, each with a treble and a bass staff. The music is written in a style typical of 18th or 19th-century pedagogical texts. Each system begins with a treble staff containing a series of chords, mostly triads and dyads, with fingerings (1-4, 2-5, 3-6, 4-7) indicated above the notes. The bass staff of each system contains a single melodic line with notes and rests, often with fingerings (1-7) indicated above. The key signature for the first system is one flat (B-flat), and it remains consistent throughout the page. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. Some systems include the label "Key note" with a dotted line pointing to a specific note. The page is numbered "Lesson XVII." in the top left and "Plate. 60." in the top right.

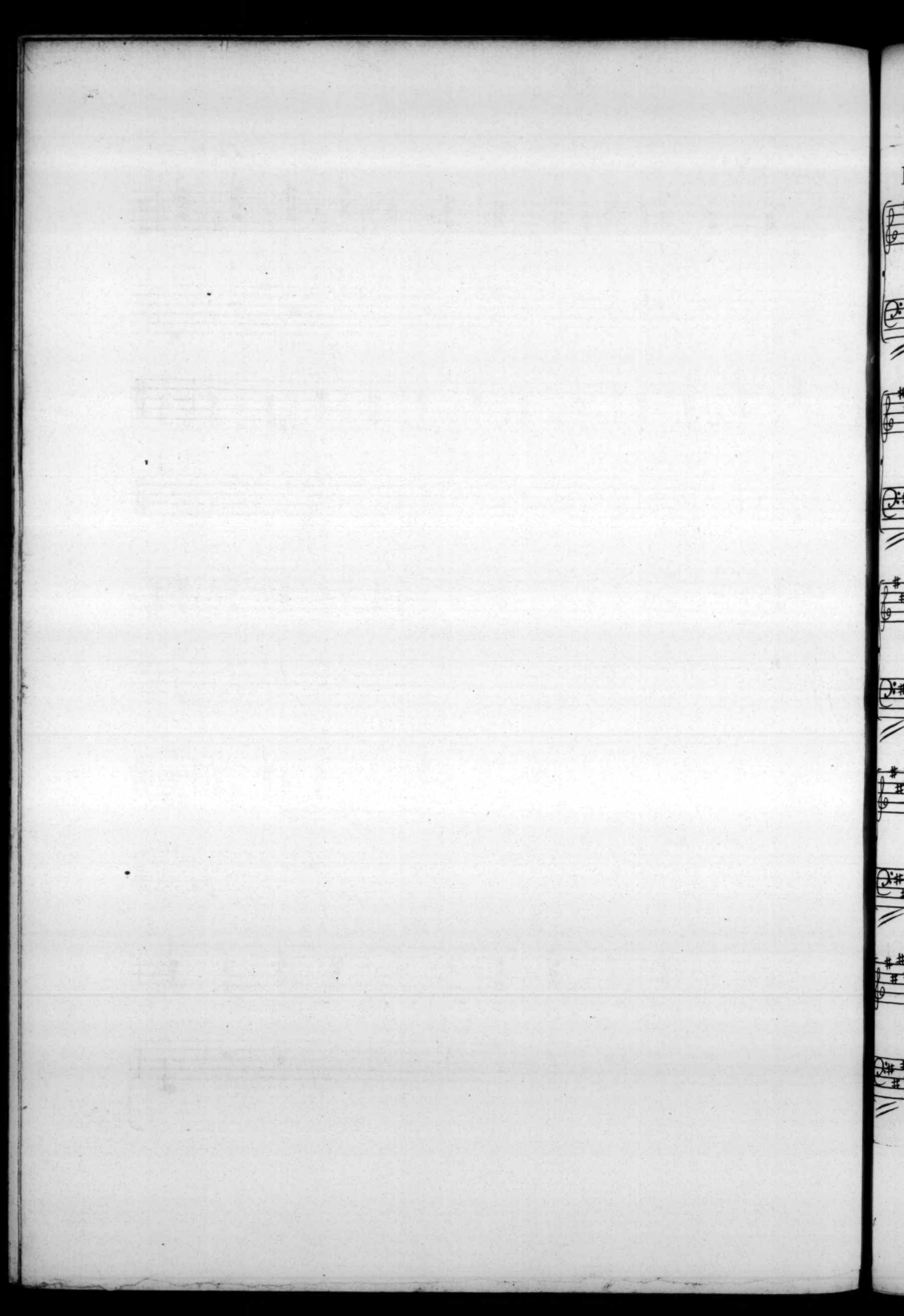
Handwritten musical notation on a page with 12 staves. The notation is faint and appears to be a form of early musical notation, possibly tablature or a simplified staff notation. The notes are small circles or dots, some with stems, arranged in a structured manner across the staves. The paper is aged and shows some staining.

Handwritten musical notation on the right edge of the page, continuing from the main body of the page. It includes staves with notes and some larger, more complex symbols, possibly indicating a different part of the composition or a specific instrument part.

Lesson XVII.

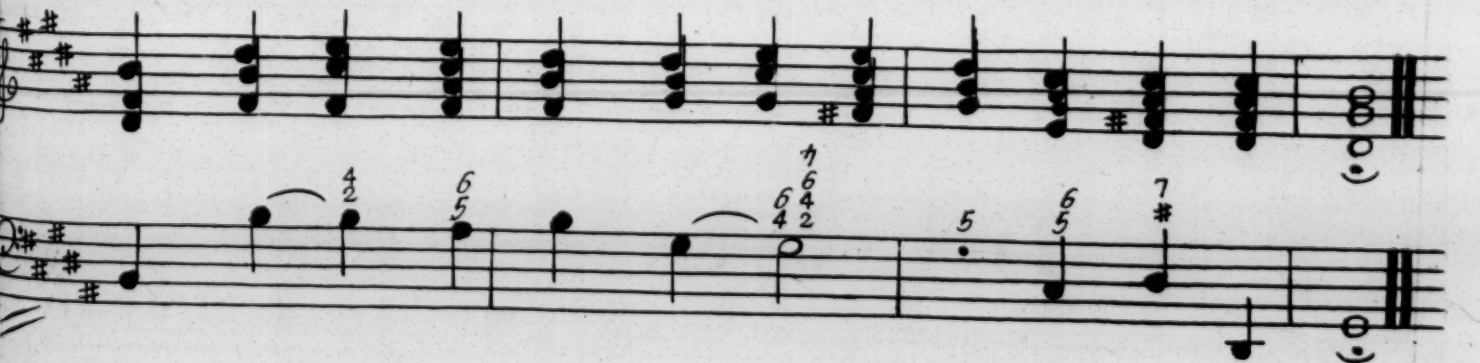
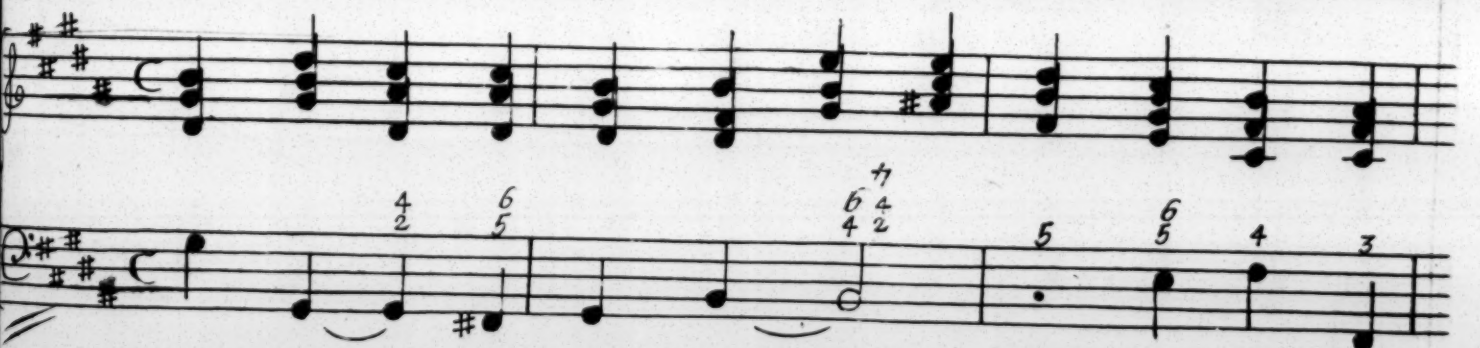
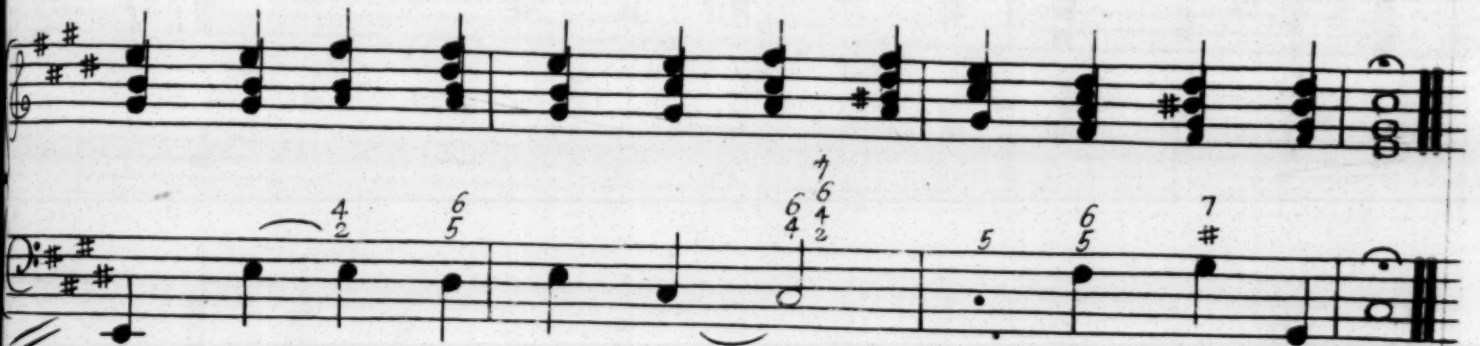
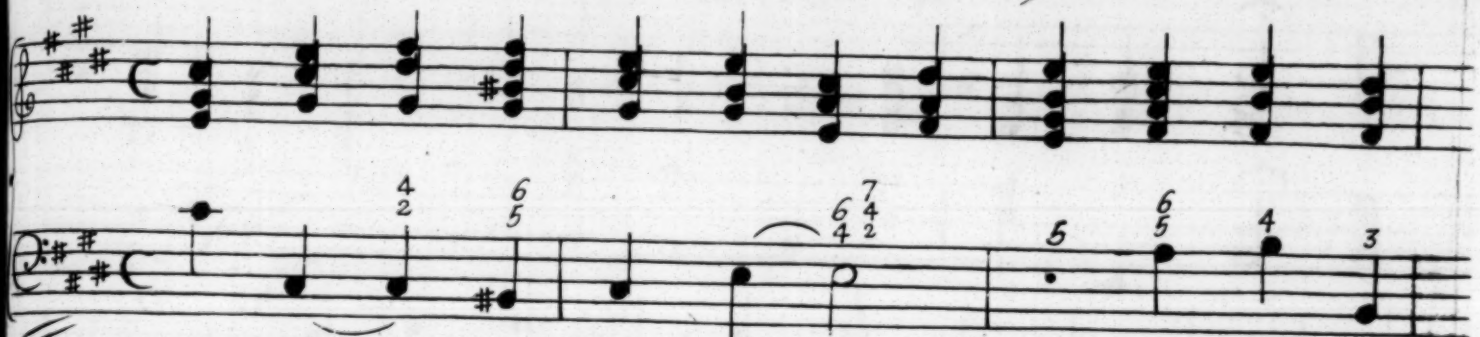
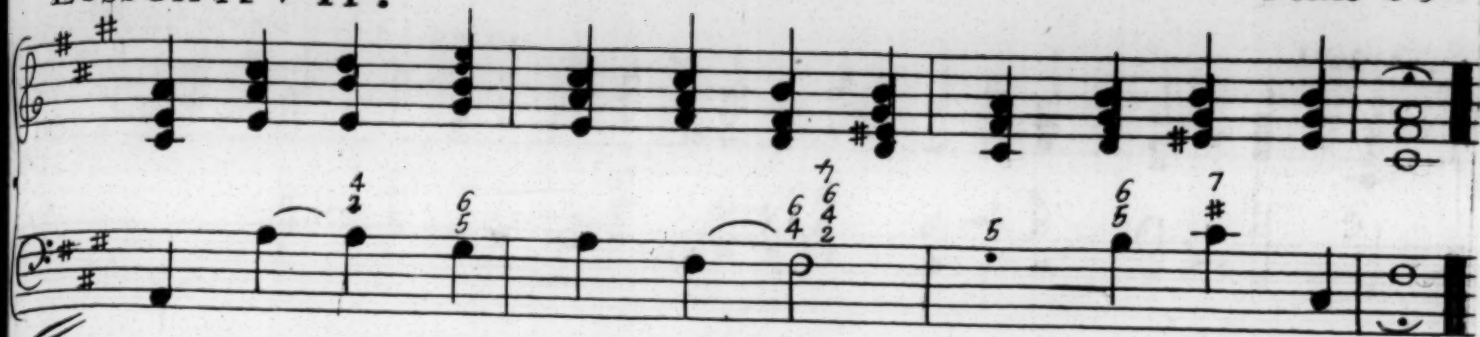
Plate 67

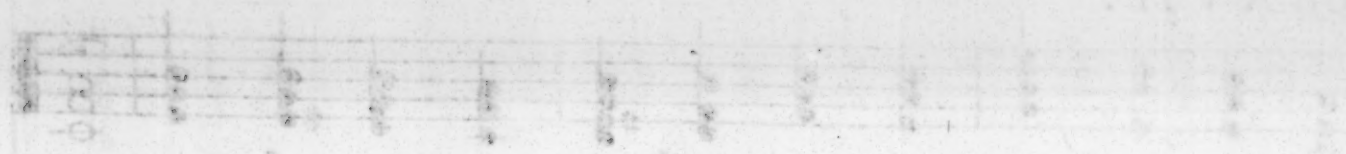
This page contains a handwritten musical score for Lesson XVII, Plate 67. It consists of six systems, each with a treble and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-7 above or below notes. Some notes are beamed together. The systems are separated by double bar lines. The first system has a treble staff with chords and a bass staff with notes and fingerings. The second system has a treble staff with chords and a bass staff with notes and fingerings. The third system has a treble staff with chords and a bass staff with notes and fingerings. The fourth system has a treble staff with chords and a bass staff with notes and fingerings. The fifth system has a treble staff with chords and a bass staff with notes and fingerings. The sixth system has a treble staff with chords and a bass staff with notes and fingerings. The notation is in a cursive, handwritten style.



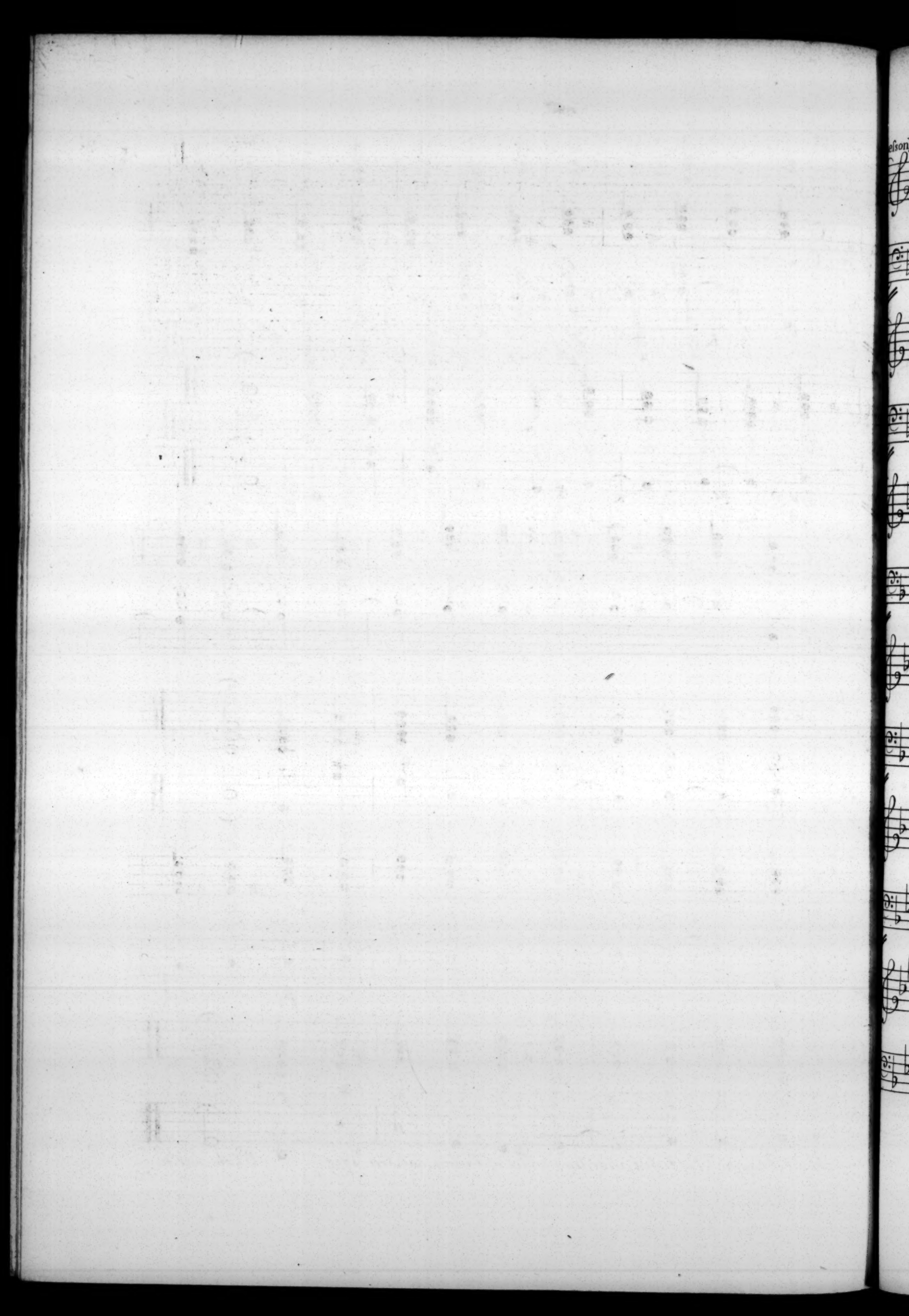
Lesson XVII.

Plate 68

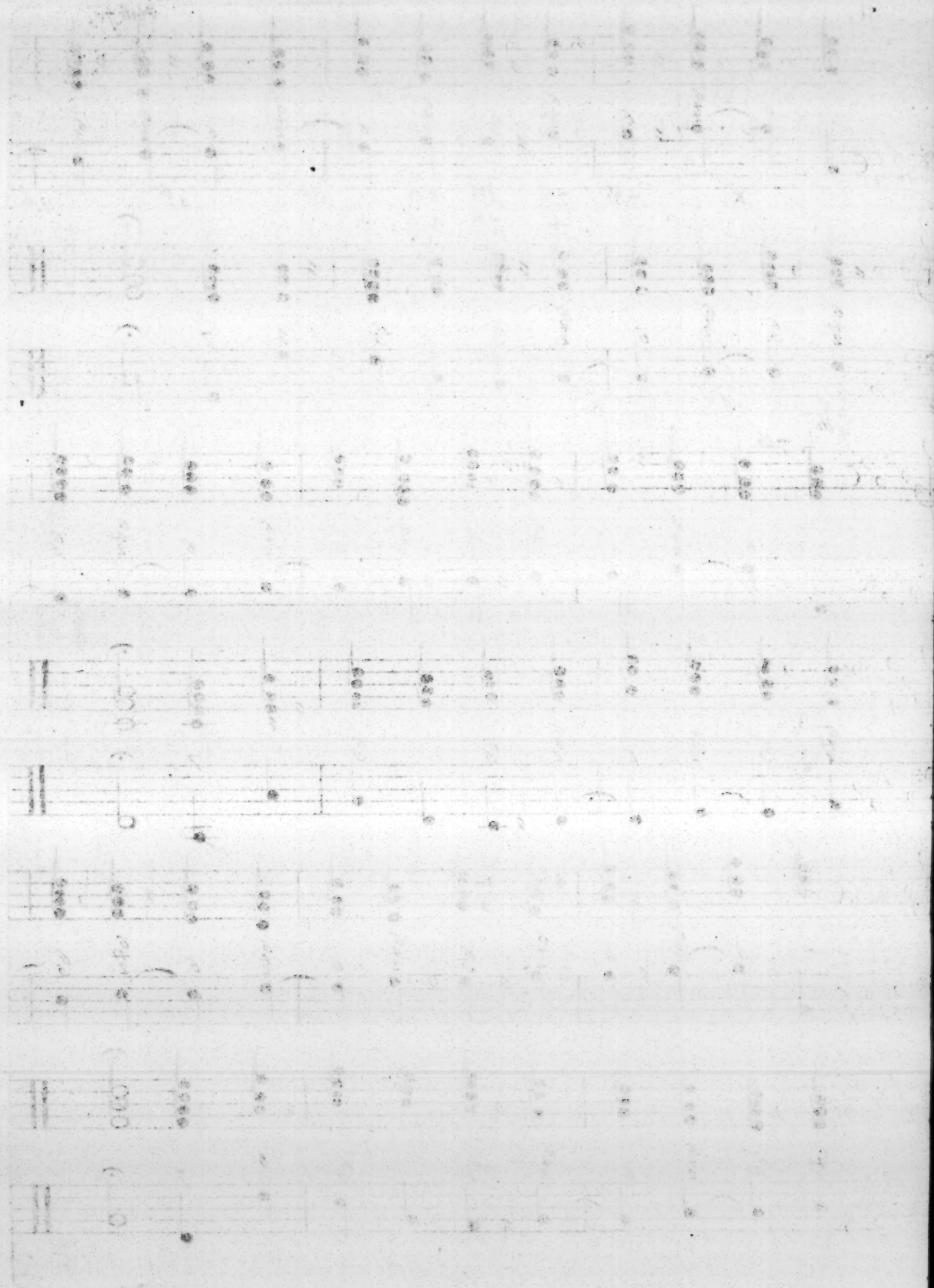




The musical score consists of six systems, each with a treble and bass staff. The notation includes notes, rests, and figured bass (numbers 1-7 with accidentals). The key signature is one flat (B-flat). The time signature is common time (C). The score is written in a cursive, handwritten style. The first system is marked with a 'K' and includes figured bass notation: 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6. The second system includes figured bass notation: 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6. The third system includes figured bass notation: 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6. The fourth system includes figured bass notation: 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6. The fifth system includes figured bass notation: 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6. The sixth system includes figured bass notation: 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6, 6 1/2, 6. The score ends with a double bar line and repeat signs.



This is a handwritten musical score for a keyboard instrument, likely a harpsichord or spinet. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. A significant feature of the score is the use of figured bass notation, which is placed below the notes on the lower staff of each system. These figures include numbers like 6, 7, 4, 2, 3, and 5, often with a '+' sign, indicating specific intervals or chords for the performer. Additionally, there are several 'K' markings and dotted lines with labels like '7th', '6th', '5th', '4th', and '3d' above the staves, which likely refer to specific keys or intervals. The manuscript is written in a clear, elegant hand, typical of 18th-century musical notation.



Lesson XVIII.

Plate 71.

This musical score is for Lesson XVIII, Plate 71. It consists of six systems, each with a treble and a bass staff. The key signature is one sharp (F#). The notation includes chords, single notes, and various fingerings indicated by numbers 1-7 and letters 'd' (do) and 'ch' (chord). Some systems include a 'K' (Klein) symbol. The first system has a treble staff with chords and a bass staff with single notes and fingerings. The second system has a treble staff with chords and a bass staff with single notes and fingerings. The third system has a treble staff with chords and a bass staff with single notes and fingerings. The fourth system has a treble staff with chords and a bass staff with single notes and fingerings. The fifth system has a treble staff with chords and a bass staff with single notes and fingerings. The sixth system has a treble staff with chords and a bass staff with single notes and fingerings.

System 1: Treble staff has chords; Bass staff has notes with fingerings: 6, 6/4/2, #6, 6/4/2, #5, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6.

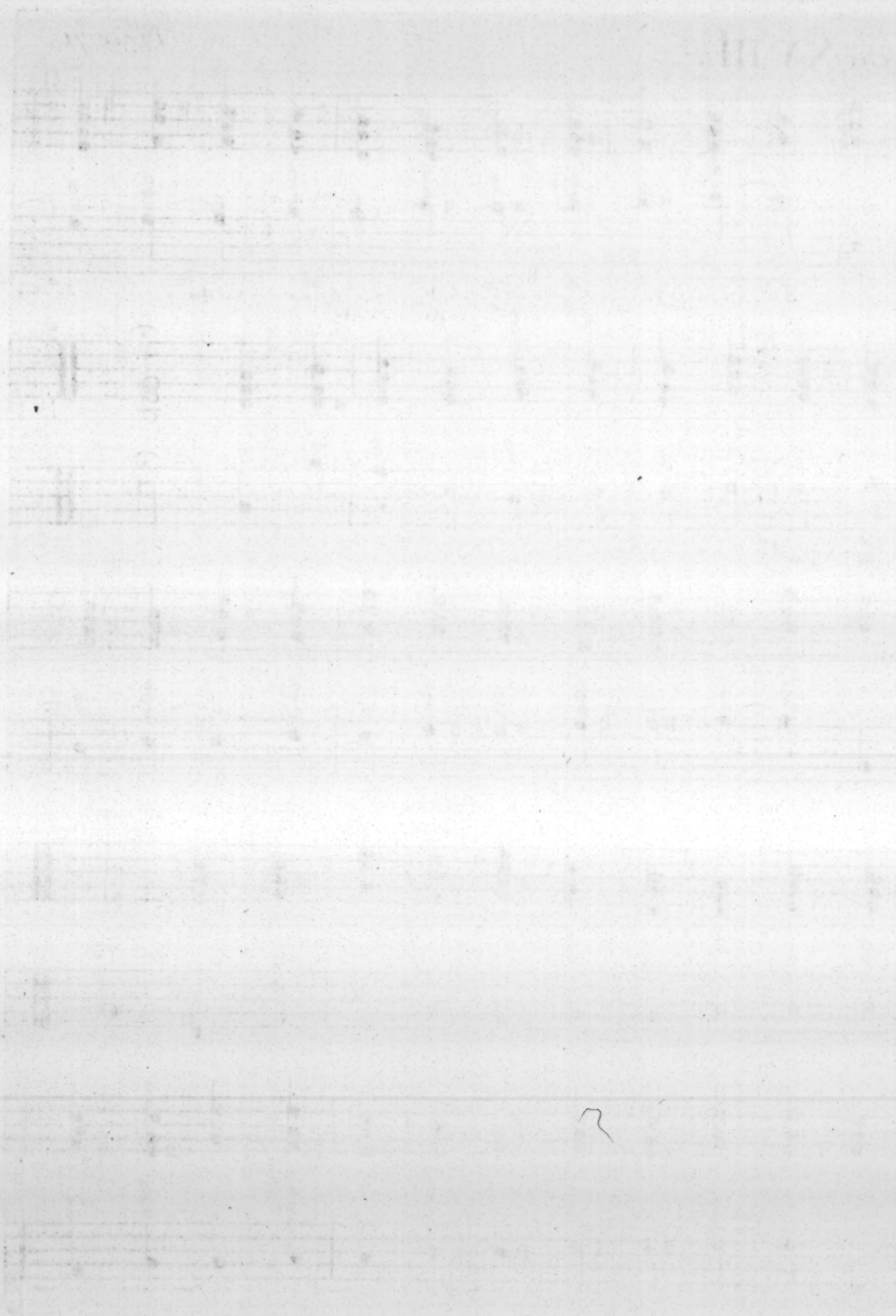
System 2: Treble staff has chords; Bass staff has notes with fingerings: 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6.

System 3: Treble staff has chords; Bass staff has notes with fingerings: 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6.

System 4: Treble staff has chords; Bass staff has notes with fingerings: 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6.

System 5: Treble staff has chords; Bass staff has notes with fingerings: 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6.

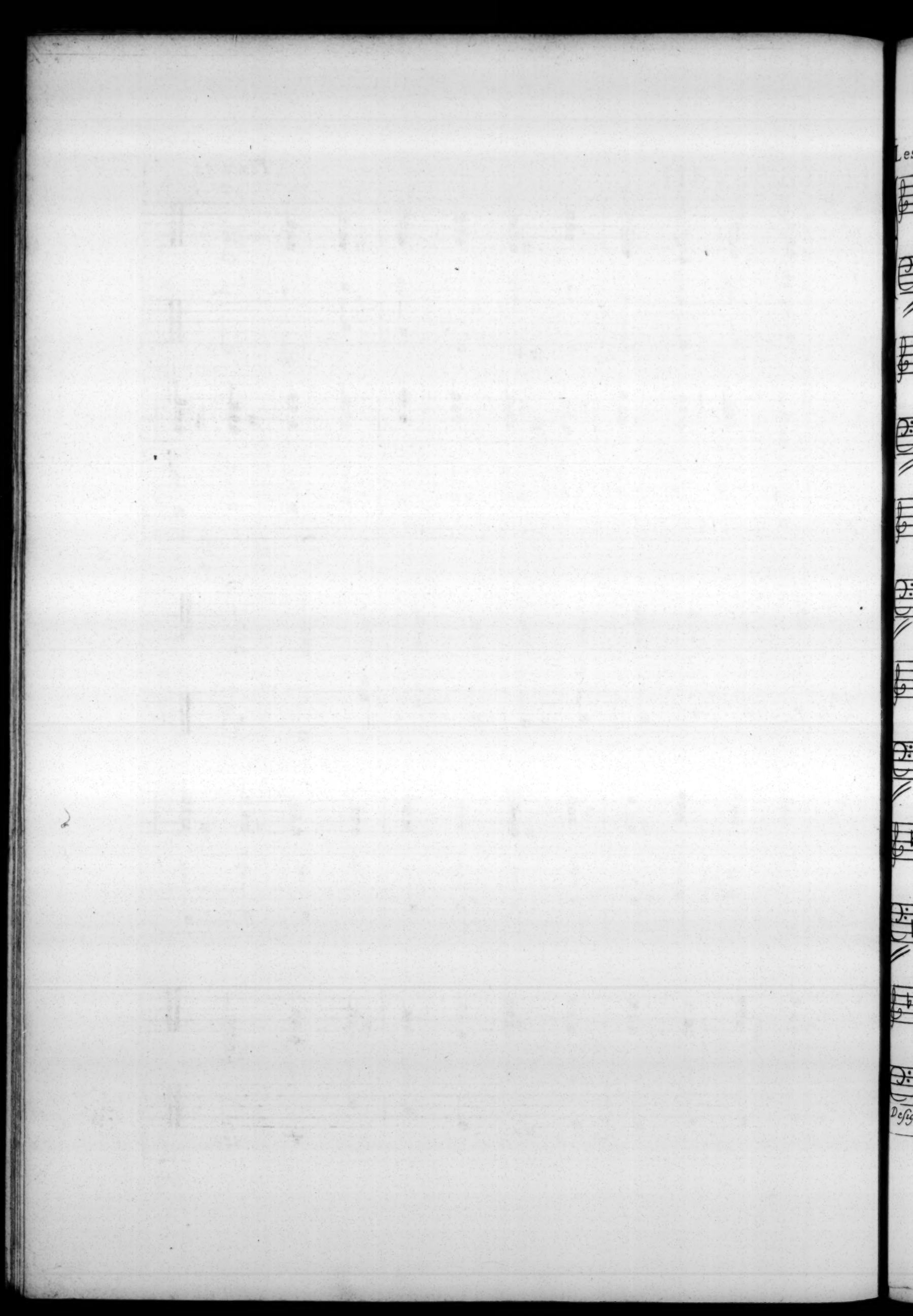
System 6: Treble staff has chords; Bass staff has notes with fingerings: 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6, 6/4/2, 6.



Lesson XVIII.

Plate 72

This page contains a handwritten musical score for Lesson XVIII, Plate 72. It consists of six systems, each with a treble and a bass staff. The key signature is D major (two sharps). The notation includes chords, single notes, and fingerings. The first system shows a sequence of chords in the treble and a corresponding bass line. The second system continues this pattern with more complex chordal structures. The third system introduces a new set of chords and fingerings. The fourth system features a series of chords with specific fingerings indicated. The fifth system shows a progression of chords and a bass line. The sixth system concludes the lesson with a final set of chords and a bass line. The notation is clear and legible, with a focus on chordal harmony and fingerings.



Lesson XIX.

Plate 73

8 6 9 8 7 6 5 6 5 4 5 6 5 4

K... 2^d... 3^d... 4th... 5th...

5 4 4 3 7 7 4 7

K

9 8 7 6 5 6 5 4 5 6 5 4

8 6 7 7 4 7

6 5 5 4 4 3 7 7 4 7

9 8 7 6 5 6 5 4 5 6 5 4

8 6 7 7 4 7

6 5 5 4 4 3 7 7 4 7

Lesson XIX.

Plate 74.

Handwritten musical score for Lesson XIX, Plate 74. The score consists of eight systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation includes chords, single notes, and rests. Fingerings are indicated by numbers 1-5 above notes. A 'K' marking appears in the second and fourth systems. A dashed line with '2d', '3d', '4th', and '5th' spans across the middle of the first two systems. Fingerings are also shown as groups of numbers above notes, such as '9 8 7 6' and '5 6 5 4'.

Lesson XIX .

Plate 75.

The musical score consists of three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes chords and single notes with various fingerings and articulations.

System 1:

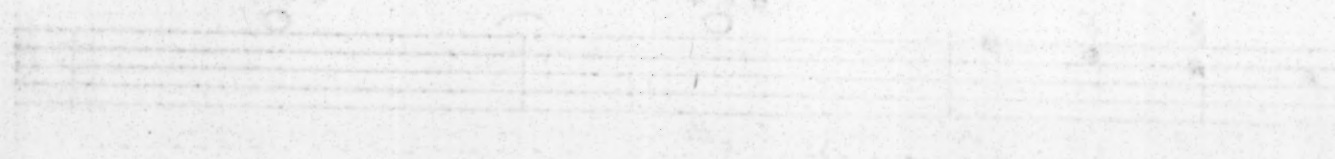
- Treble staff: Chords starting with F#4, moving up stepwise to F#5.
- Bass staff: Notes starting with K, followed by 2^d, 3^d, 4th, and 5th. Fingerings 8, 6, and 5 are indicated above the notes.
- Chordal fingerings: $\begin{smallmatrix} 9 & 8 & 7 & 6 \\ 7 & 6 & 5 & 4 \\ \# & 4 & \# & \end{smallmatrix}$ and $\begin{smallmatrix} 5 & 6 & 5 \\ \# & 4 & 4 & \# \end{smallmatrix}$.

System 2:

- Treble staff: Chords starting with F#4, moving up stepwise to F#5.
- Bass staff: Notes starting with K, followed by 7th, 4th, and 7th. Fingerings 7, 4, and 7 are indicated above the notes.
- Chordal fingerings: $\begin{smallmatrix} 6 & 5 \\ 5 & 4 & 4 & 3 \end{smallmatrix}$ and $\begin{smallmatrix} 7 & \# \\ \# & 7 \end{smallmatrix}$.

System 3:

- Treble staff: Chords starting with F#4, moving up stepwise to F#5.
- Bass staff: Notes starting with K, followed by 7th, 4th, and 7th. Fingerings 7, 4, and 7 are indicated above the notes.
- Chordal fingerings: $\begin{smallmatrix} 6 & 5 \\ 5 & 4 & 4 & 3 \end{smallmatrix}$ and $\begin{smallmatrix} 7 & \# \\ \# & 7 \end{smallmatrix}$.



Lesson XIX.

Plate 76

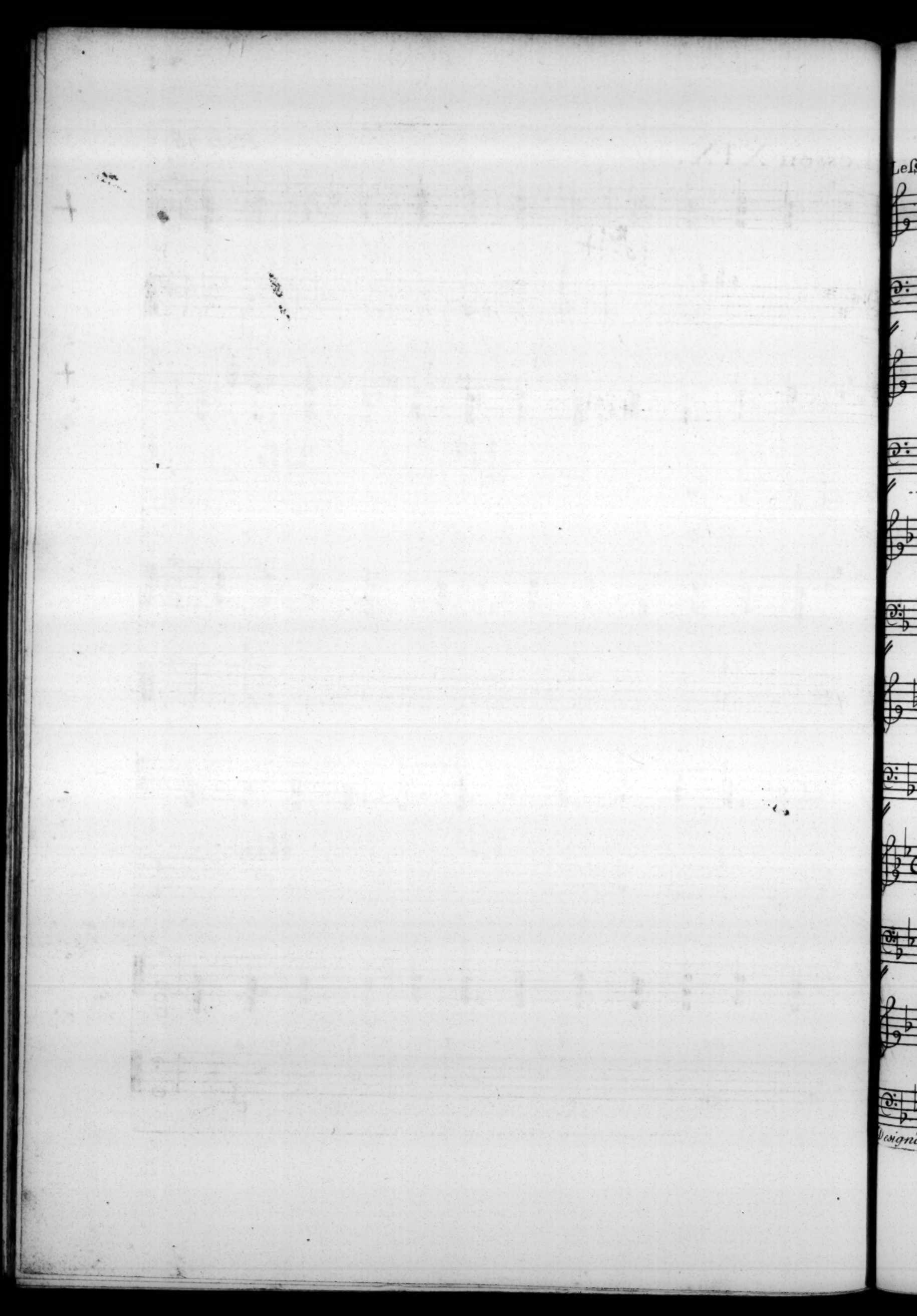
The musical score consists of four systems, each with a treble staff and a bass staff. The key signature is D major (two sharps: F# and C#). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with a # (sharp) or a natural sign. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The final measure of each system ends with a double bar line and a repeat sign.

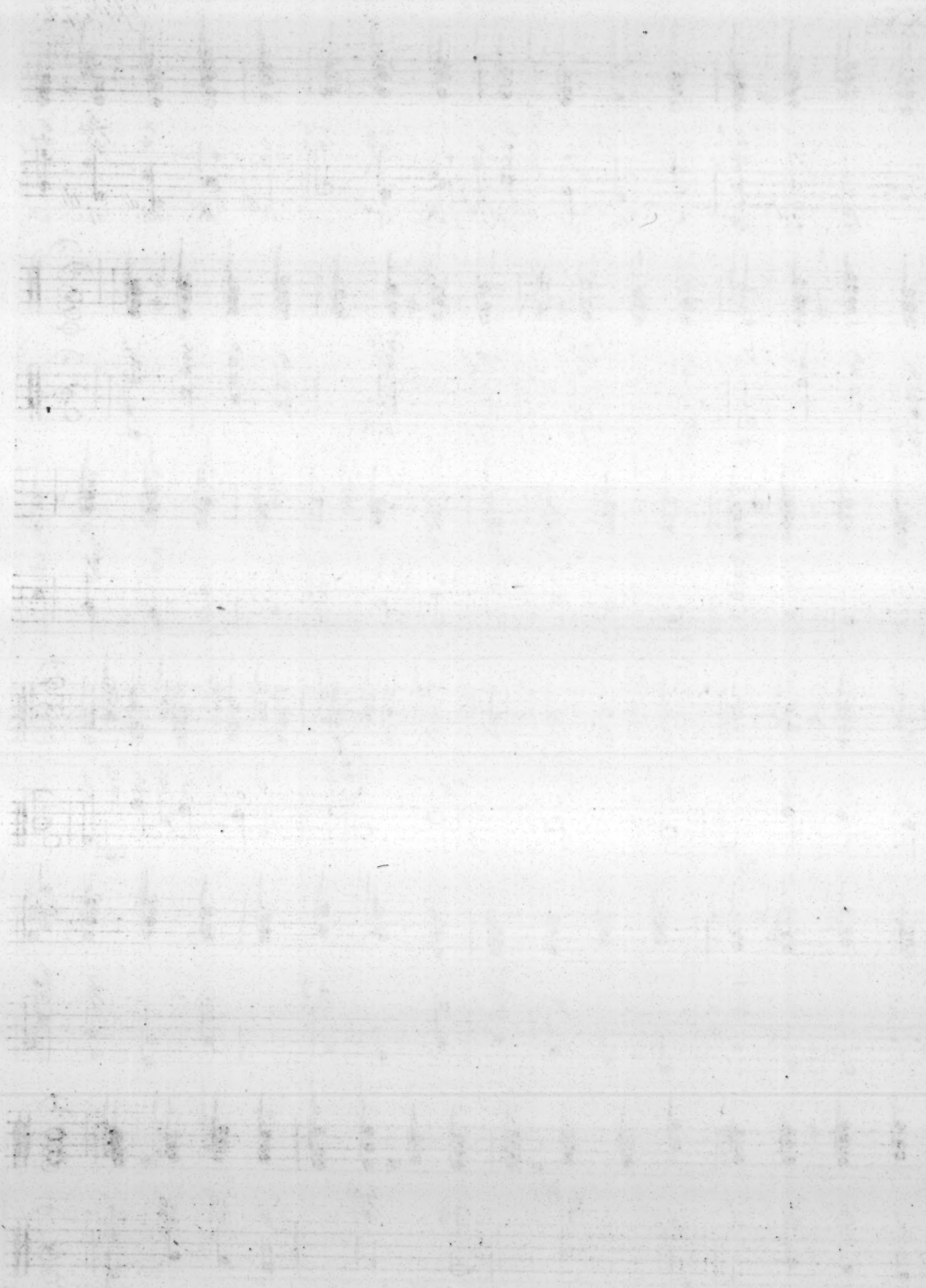
System 1:
 Treble staff: Notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Bass staff: Notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.
 Fingerings: 5 4 4 3, 7 #, 7, 4, 7 #.

System 2:
 Treble staff: Notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Bass staff: Notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.
 Fingerings: 6, 6, 9 8 7 6 / 7 6 5 4 / # 4 #, 5 6 5 / # 4 4 #.

System 3:
 Treble staff: Notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Bass staff: Notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.
 Fingerings: 5 4 4 3, 7 #, 7, 4, 7 #.

System 4:
 Treble staff: Notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
 Bass staff: Notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1.
 Fingerings: 6, 6, 9 8 7 6 / 7 6 5 4 / # 4 #, 5 6 5 / # 4 4 #.





The musical score is written on 12 staves, alternating between treble and bass clefs. The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes. Fingerings are indicated by numbers 1 through 7 above or below notes. Articulation marks, including slurs and accents, are used throughout. The score is divided into measures by vertical bar lines. The overall style is that of a handwritten musical manuscript from the 19th century.

Le



Lesson xx.

Plate 79.

This musical score is for Lesson xx, Plate 79. It consists of six systems, each with a treble staff and a bass staff. The music is written in C major, indicated by the key signature (one sharp, F#). The time signature is common time (C). The notation includes chords, mostly triads and dyads, with various fingerings indicated by numbers 1-5. Some notes are marked with an asterisk (*). The bass staff often contains single notes or simple chords, while the treble staff contains more complex chordal structures. The systems are separated by double bar lines. The first system has a key signature change to C major (one sharp). The second system has a key signature change to C major (one sharp). The third system has a key signature change to C major (one sharp). The fourth system has a key signature change to C major (one sharp). The fifth system has a key signature change to C major (one sharp). The sixth system has a key signature change to C major (one sharp).

System 1: Treble staff has chords with fingerings 7, 7, 7, 4, 6, 7, 6, 6, 7, 4, 4. Bass staff has notes with fingerings k, 2^d, 5th, k, k, 2^d, 4th, 3^d, k, 2^d, 3^d, k, 2^d, 4th.

System 2: Treble staff has chords with fingerings 6, 6, 7, 4, 3, 7, 6, 6, 6, 6, 5, 5. Bass staff has notes with fingerings 3^d, 4th, 5th, k, 2^d, 3^d, 4th.

System 3: Treble staff has chords with fingerings 7, 7, 7, 4, 6, 7, 6, 6, 7, 4, 4. Bass staff has notes with fingerings 6, 6, 6, 5, 4, 5, 6, 6, 6, 5, 5.

System 4: Treble staff has chords with fingerings 7, 7, 7, 4, 6, 7, 6, 6, 7, 4, 4. Bass staff has notes with fingerings 6, 6, 6, 5, 4, 5, 6, 6, 6, 5, 5.

System 5: Treble staff has chords with fingerings 7, 7, 7, 4, 6, 7, 6, 6, 7, 4, 4. Bass staff has notes with fingerings 6, 6, 6, 5, 4, 5, 6, 6, 6, 5, 5.

System 6: Treble staff has chords with fingerings 7, 7, 7, 4, 6, 7, 6, 6, 7, 4, 4. Bass staff has notes with fingerings 6, 6, 6, 5, 4, 5, 6, 6, 6, 5, 5.

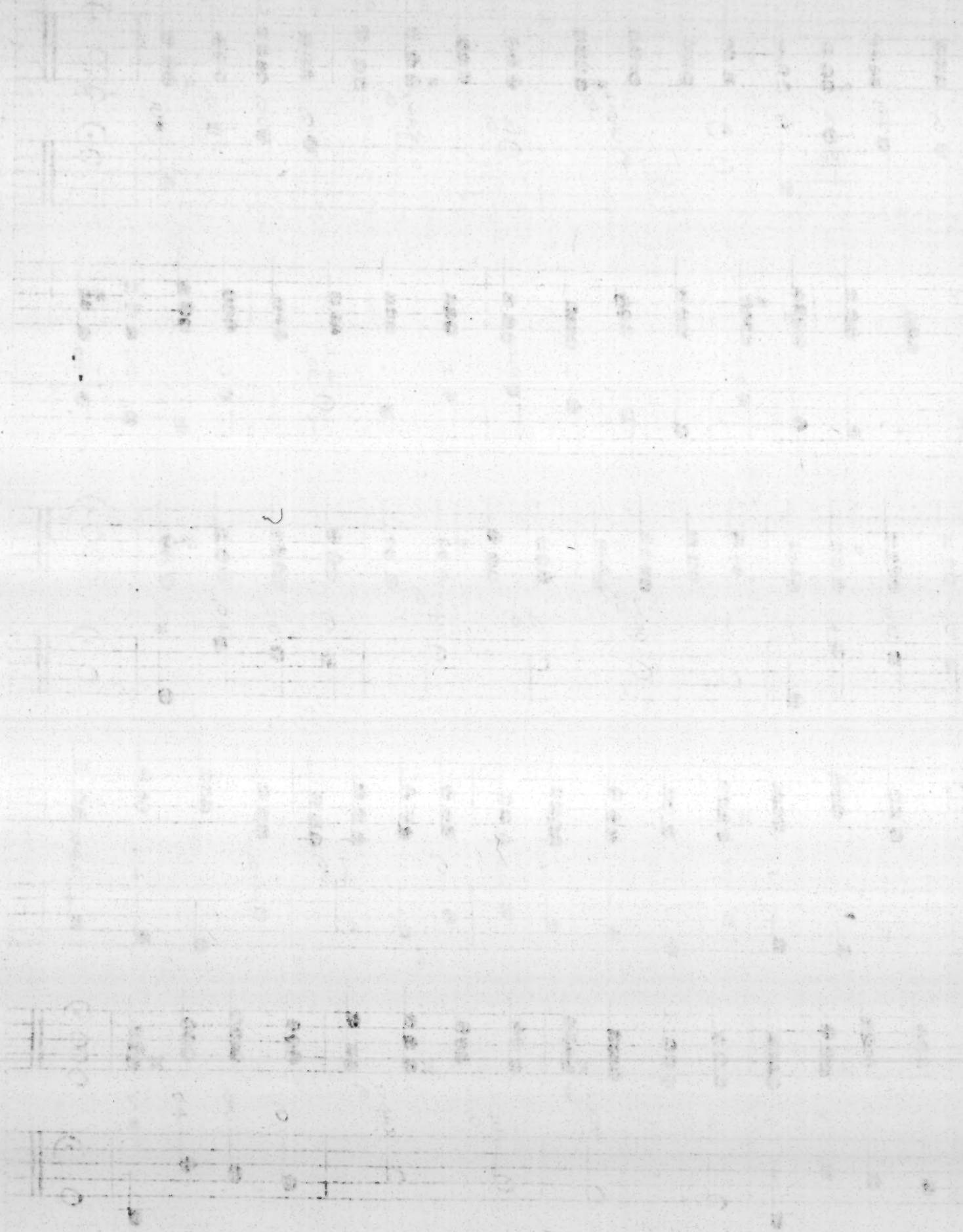
Le



Lesson xx.

Plate 80.

This page contains a handwritten musical score for Lesson xx, Plate 80. It consists of six systems, each with two staves. The notation includes notes, rests, and various fingerings indicated by numbers (1-7) and asterisks (*). The first staff of each system has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one sharp (F#) and a common time signature (C). The score is written in a cursive, handwritten style. The first system shows a sequence of notes with fingerings 6, 5, *, 7, 43, 7, 6, 56, 7, 6, 6, 5, 4, 5. The second system shows fingerings 7, 7, 7, 4, 2, 6, 7, 6, 4, 3, 6, 7, 4, 6, 3. The third system shows fingerings 6, 5, *, 7, 43, 7, 6, 56, 7, 6, 4, 3, 6, 5, 6, 4, 5. The fourth system shows fingerings 7, 7, 7, 4, 2, 6, 7, 6, 4, 3, 6, 7, 4, 6, 3. The fifth system shows fingerings 6, 5, *, 7, 43, 7, 6, 56, 7, 6, 6, 5, 6, 4, 7. The sixth system shows fingerings 6, 5, *, 7, 43, 7, 6, 56, 7, 6, 6, 5, 6, 4, 7.



Le
design

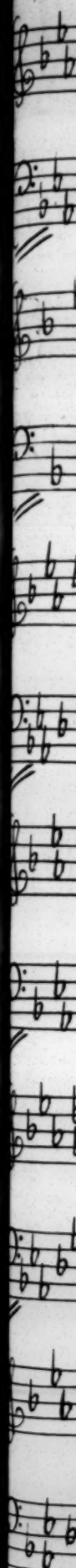
Lesson XXI.

Plate 81.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of six systems of music. The first system is in C major (no sharps or flats). The subsequent systems are in B-flat major (one flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Fingerings (1-7) are indicated above many notes. Some notes are marked with an asterisk (*), possibly indicating trills or specific articulation. The piece concludes with a double bar line and repeat dots.

Designed by J. Fr. Lampe & Publish'd according to act of Parliament Sep^r 1737.
T. Atkins Sculp.

Lcs



Lesson XXI.

Platz 82.

Handwritten musical score for Lesson XXI, Plate 82. The score consists of eight systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features complex chordal textures with many beamed notes. Fingerings are indicated by numbers 1-7 above notes. Some notes have accidentals (sharps, flats, naturals). The first system includes a sequence of notes labeled *k*, *7^a*, *6^a*, *5^a*, *3^a*, *6^a*, *3^a*, *k*. The score concludes with double bar lines and repeat signs at the end of each system.

Handwritten musical notation on a single staff, appearing as a series of vertical strokes and small circles.

Handwritten musical notation on a single staff, featuring a few distinct notes and a large, dark, vertical ink smudge on the right side.

Handwritten musical notation on a single staff, mostly consisting of vertical strokes.

Handwritten musical notation on a single staff, featuring a few distinct notes and a large, dark, vertical ink smudge on the right side.

Handwritten musical notation on a single staff, appearing as a series of vertical strokes and small circles.

Handwritten musical notation on a single staff, mostly consisting of vertical strokes.

Handwritten musical notation on a single staff, featuring a few distinct notes and a large, dark, vertical ink smudge on the right side.

Handwritten musical notation on a single staff, appearing as a series of vertical strokes and small circles.

Handwritten musical notation on a single staff, mostly consisting of vertical strokes.

Handwritten musical notation on a single staff, featuring a few distinct notes and a large, dark, vertical ink smudge on the right side.

Partial view of the adjacent page, showing musical notation and the word "Le" at the top.

Lesson XXI.

Plate 83.

The musical score is written on 12 staves, each consisting of a treble and bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 7 above the notes. Dynamics like 'k' (crescendo) and 'f' (forte) are present. The score is divided into sections by double bar lines.

Staff 1: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 2: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 3: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 4: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 5: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 6: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 7: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 8: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 9: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 10: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 11: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Staff 12: Treble clef, C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 1.

Plano

This block contains ten staves of musical notation, which are extremely faint and mostly illegible. The notation appears to be a form of musical shorthand or tablature, possibly for a lute or similar stringed instrument, given the vertical alignment of notes. The staves are arranged in a single column, with some staves showing more distinct notes than others.

This block shows the right edge of the page, where the musical notation from the adjacent page is visible. It includes several staves with notes and a clef, partially cut off by the edge of the frame.

Lesson XXI.

Plate 84.

The musical score consists of ten staves, organized into five pairs. Each pair includes a treble clef staff with chords and a bass clef staff with single notes. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 4, 5, 6, and 7 above the notes. Some notes are marked with an asterisk (*). The score concludes with double bar lines and repeat signs on the final staves.

Staff 1 (Treble): Chords on a single line. Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, 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G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B3

Handwritten musical score on ten staves. The notation is extremely faint and mostly illegible. The staves are arranged in pairs, with a double bar line at the beginning of each pair. The notation appears to be a form of musical shorthand or tablature, possibly for a lute or similar stringed instrument, given the use of vertical lines and dots. The paper is aged and shows signs of wear.

Partial view of the adjacent page on the right, showing musical notation and text. Visible text includes:
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upon the
erped
Design'd

Lesson XXII.

Plate 85.

The Thorough Bass
Lesson the V.
varied

5th 6th 7th K. 7th 6th

6th 4th 3^d 2^d K.

The Thorough Bass of
Lesson the VI.
varied

5th 6th 7th K. 7th 6th

112

Faint musical notation on a page with 11 staves. The notation is mostly illegible due to fading. Some visible elements include a treble clef on the first staff, a key signature of one flat, and various note heads and stems. The page number '112' is in the top right corner.

Let's

The Tho
Lesson 2

6
4

6
4

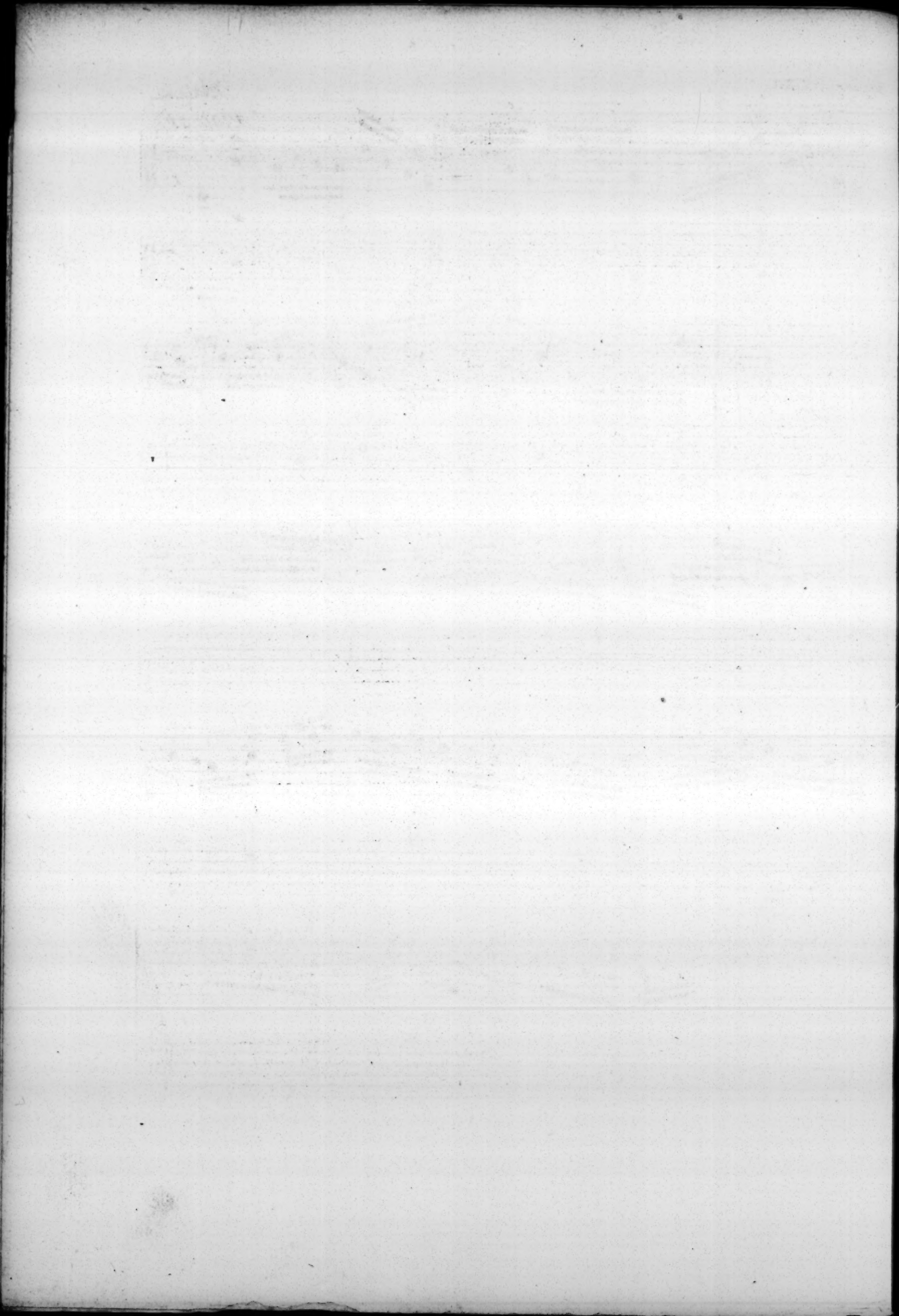
Partial view of the right edge of the page showing musical notation. It includes a treble clef, a key signature of one flat, and some note heads. The text 'Let's' is visible at the top.

Lesson XXII

Plate 86.

The Thorough Bass of Lesson & VII varied

B. Cole sculp.



First system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings 4, 6, 4, 7, and a whole note. The bottom staff has a bass clef and contains notes with fingerings 4, 3, 4, 7, and a whole note. Both staves end with a double bar line.

The Thorough Bass of Lesson the IX. varied

Second system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings 6, 7, 7#, 6, and a whole note. The bottom staff has a bass clef and contains notes with fingerings 6, 7, 7#, and a whole note. Both staves end with a double bar line.

Third system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings 7, 4, 3, 6, and a whole note. The bottom staff has a bass clef and contains notes with fingerings 7, 4, 3, and a whole note. Both staves end with a double bar line.

Fourth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings 7, 4, 3, 6, and a whole note. The bottom staff has a bass clef and contains notes with fingerings 7, 4, 3, and a whole note. Both staves end with a double bar line.

Fifth system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat. It contains a sequence of notes with fingerings 7, 4, 3, 6, and a whole note. The bottom staff has a bass clef and contains notes with fingerings 7, 4, 3, and a whole note. Both staves end with a double bar line.

Let's



The Th



The Th
Lesson
varyca

Lesson. XXII.

Plate 88.

Lesson. XXII. Plate. 88.

6 5 4 #

6 5 4 #

*The Thorough Bass of Lesson
the X. varied—*

*The Thorough Basis of Lesson
the X. varied—*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/4. The melody is written on the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody consists of several measures, including a repeat sign. The notes are written in a clear, legible hand, and the overall style is that of a personal manuscript.

*The Thorough Bass of
Lesson the XI.
varied*

A musical score for a two-part setting. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several slurs. The bottom staff is in bass clef with the same key signature and time signature, featuring a simpler line of mostly quarter and half notes. Vertical dotted lines connect corresponding notes between the two staves. The title 'The Thorough Bass of Lesson the XI. varied' is written in a cursive script to the left of the staves.

The Thorough Bass of
Lesson the XI.
varied

B. Cole sculp.

Handwritten musical score on a single page, featuring multiple staves with faint notation and a large, illegible watermark in the center.

Continuation of the handwritten musical score on the adjacent page, showing staves with notation and a large, illegible watermark.

Lesson. XXII.

Plate. 89

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, with fingerings 6, 4, 6, 9, 4, 6, and 4 written above. The lower staff is in bass clef and contains whole and half notes, with fingerings 4 3, 9 4, 8 3, and 4 3 written below.

The second system consists of two staves. The upper staff continues the melodic line with fingerings 9 4, 6, 4, 6, 4, and 3. The lower staff continues the bass line with fingerings 9 4, 8 3, 4 3, and 4 3. The system concludes with a double bar line.

The third system consists of two staves. The upper staff begins with a treble clef, a common time signature 'C', and a key signature change to two sharps (F# and C#). It contains eighth and sixteenth notes. The lower staff is in bass clef with a common time signature 'C' and contains whole and half notes.

Thorough Bass of Lesson
XXII varied.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains eighth and sixteenth notes, with fingerings 6/5, 4, and # written above. The lower staff is in bass clef with a key signature of two sharps and contains whole and half notes, with fingerings 6/5, 4, and # written below.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and contains eighth and sixteenth notes, with fingerings 7, 7, 7, and 7 written above. The lower staff is in bass clef with a key signature of two sharps and contains whole and half notes, with fingerings 7, 7, 7, and 7 written below.

B Cole, Sculp.

[Faint, illegible text at the top of the page, possibly a title or header.]

[Faint, illegible text in the upper middle section.]

[Faint, illegible text in the middle section.]

[Faint, illegible text in the lower middle section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

[Faint, illegible text in the lower section.]

Less

[Musical notation: treble clef, key signature, and notes.]

[Musical notation: treble clef, key signature, and notes.]

[Musical notation: treble clef, key signature, and notes.]

The Th

th

[Musical notation: treble clef, key signature, and notes.]

[Musical notation: treble clef, key signature, and notes.]

[Musical notation: treble clef, key signature, and notes.]

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[Musical notation: treble clef, key signature, and notes.]

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[Musical notation: treble clef, key signature, and notes.]

[Musical notation: treble clef, key signature, and notes.]

[Musical notation: treble clef, key signature, and notes.]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music, each featuring a descending eighth-note scale. The lower staff is in bass clef and contains four measures of music, each featuring an ascending eighth-note scale. Both staves have a double bar line at the end of the fourth measure.

The Thorough Bass of Lesson
the XIII varied.

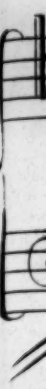
The second system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each featuring a descending eighth-note scale. The lower staff is in bass clef and contains four measures of music, each featuring an ascending eighth-note scale. Both staves have a double bar line at the end of the fourth measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each featuring a descending eighth-note scale. The lower staff is in bass clef and contains four measures of music, each featuring an ascending eighth-note scale. Both staves have a double bar line at the end of the fourth measure.

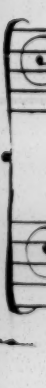
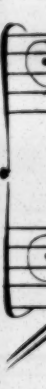
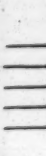
The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each featuring a descending eighth-note scale. The lower staff is in bass clef and contains four measures of music, each featuring an ascending eighth-note scale. Both staves have a double bar line at the end of the fourth measure.

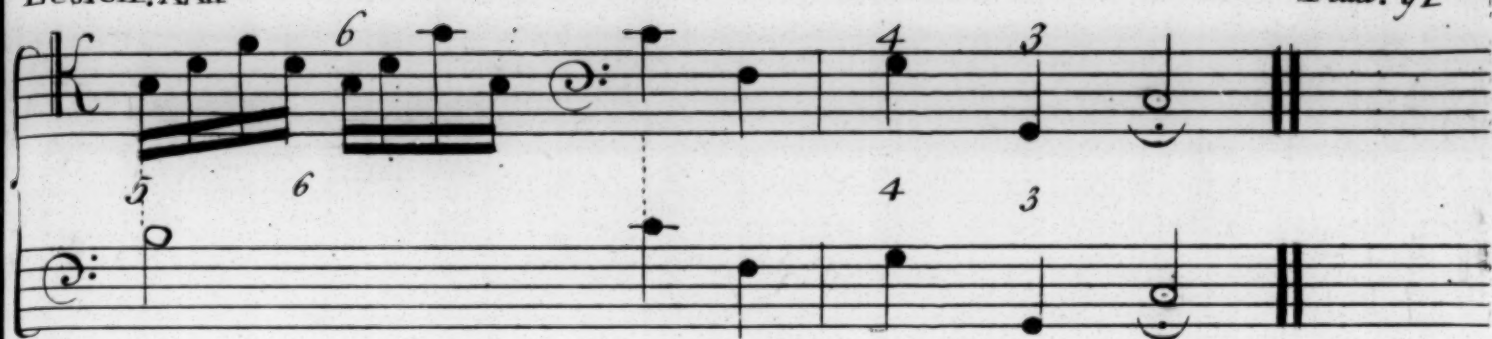
The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music, each featuring a descending eighth-note scale. The lower staff is in bass clef and contains four measures of music, each featuring an ascending eighth-note scale. Both staves have a double bar line at the end of the fourth measure.

Le



Th





Let

*The
Key*



Lesson. XXII.

*The thorough Bass of
Lesson y^e XV, varied.*

6 Plate. 92

B. Cole. sculpt.

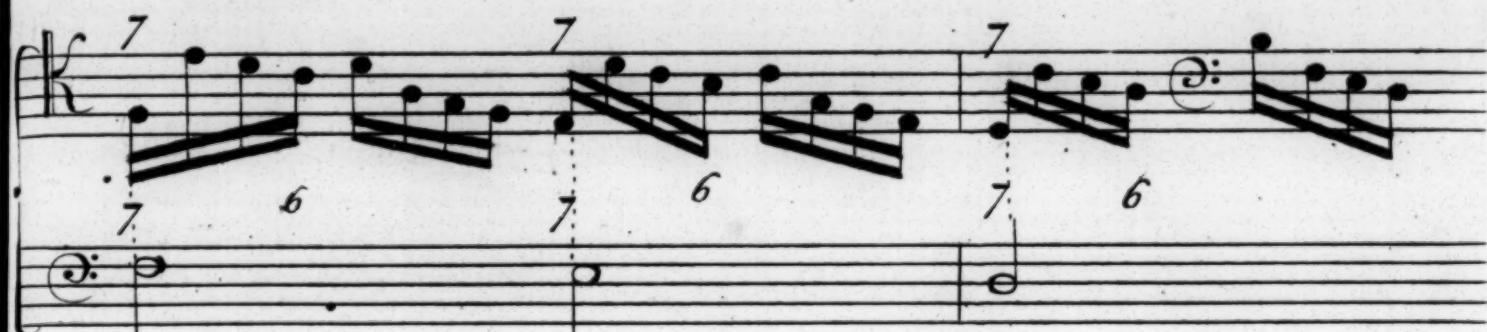
Handwritten musical notation on a page with ten staves. The notation is extremely faint and illegible, appearing as light grey lines and dots against the aged paper background. The staves are arranged vertically, with some faint markings that could be notes or rests, but no clear text or symbols are discernible.

Partial view of the adjacent page on the right, showing the right edge of musical staves and some handwritten notation. The notation is also faint and illegible, but some structural elements like staves and possibly a clef are visible.

Lesson XXII.

Plate. 93

The Thorough Bass of
Lesson XVI varied.



FINIS.

B. Cole. sculp.



IV.

Modulation
Chords to
tal base

B:

Further
of which
written
the L

V.

First
Second

N^o 3.

N^o 7.

N^o n.

These 3 plates probably belong to an

MUSIC.

PLATE III.

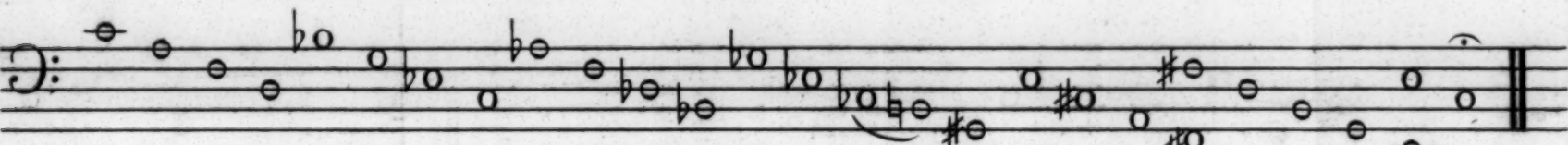
THOROUGH BASE.

Encyclopedia.

IV.

Modulation by 3rd in common
Chords to a descending fundamen-
tal base.

In the practice of the following pleasing Modulation, if no mistake is made
the last chord in each circumnavigation will be an Octave above the first.



Further exercise of common chords in accompanying the Hexachords in all the keys, major and minor to their fundamental bases. In the practice
of which dots are placed on the notes in the treble that are to be played with the little finger; and though only the first of the Hexachords is
written backwards, each of them is intended to be practiced backwards as well as forwards. Italian students in singing are long confined to
the Hexachords in beginning to Solfeggior; but chiefly in keys best in tune, as C.F.D.G.

V.

Key of C natural.

Do, re, mi, fa, sol, la,

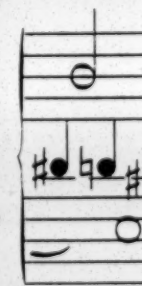
La, sol, fa, mi, re, do.

NB. The 5th of every minor key,
requires a sharp 3^d.



See Plate IV. for the remaining Keys.

Moderato



MUSIC.

PLATE XVIII.

Contrappunto doppio, in genere Cromatico.

Moderato

The musical score is written for two staves, treble and bass clef, in common time (C). The tempo is marked 'Moderato'. The key signature is one sharp (F#). The score consists of several systems of music. The first system shows the beginning of the piece. The second system includes the word 'dimin.' (diminuendo) written above the notes. The third system continues the melodic and harmonic development. The fourth system features a 'Coda' marking above the final measures. The score concludes with a double bar line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Example of the Path



*First example of
Key-Note to the s*



Key of

*It must be observed, that
before we pass to the
the harmony of every
to Adagios. The Path*

Acciaccature



Pathetic Genus, in which are expressed its successions in the Chromatic Scale ascending and descending.



*of passing immediately from a
the sharp 7th of another Key.*

*Second example, immediately passing from any
Key-Note to the key of its flat 2^d.*



*ed, that to feel the effect of the sudden modulation, it is necessary to remain a little while upon the second Chord,
to the third. This tends to another Theorem, which few Musicians will dispute, namely, that there is one note in
every Chord which suits with every kind of movement, and another harmony quite different, which belongs only
the Pathetic Genus appertains only to that.*

